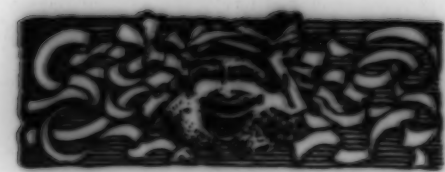
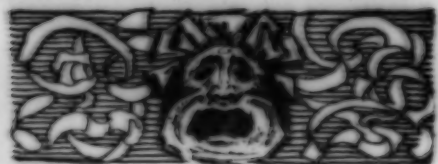


TWENTY-FOUR PAGES.



THE NEW YORK



DRAMATIC MIRROR

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PRICE, TEN CENTS.



WILLIAM COURTLEIGH AS SWIFTWIND.

MIRROR INTERVIEWS.



From photo. by Sarows.

Clara Morris.

Clara Morris is unquestionably an actress of singular and original genius. There is no actress like her, and no actress can do just what she does. It need hardly be explained that her acting is uneven and full of eccentricity and oddity, but after all has been said against her peculiar pronunciation, her deliberate enunciation, and her unconventional methods in general, she has certainly proved herself a histrionic genius. Her emotional power is deep and strange, and her pathos is irresistible.

Several weeks ago, while Miss Morris was playing an engagement at the Grand Opera House, I met her for the purpose of obtaining from her an authentic record of her career, which is duly set forth in the following interview:

"Born where?"
"At Cleveland, Ohio."
"At what age did you first appear on the stage?"

"I was thirteen when I commenced my career as a ballet girl in John Ellsler's Academy of Music. Shortly afterwards I was entrusted with subordinate roles in dramatic productions. At one of these performances I overheard somebody that knew me say that it was a pity I had been allowed to start in the ballet, as that would prevent me from ever rising to a prominent position as an actress. This roused me to a determination to prove the absurdity of that statement. Accordingly I worked as if my life depended on my success in every role with which I was entrusted. My enthusiasm and hard work were rewarded with rapid advancement, and before I was eighteen years of age I was leading lady of the company."

"In 1859 I was offered an engagement by Barney McCauley, and played for a season in the stock company of Wood's Theatre in Cincinnati. Then I played a short engagement under the management of R. E. J. Miles. The last part I played before coming to New York was Gretchen to Joseph Jefferson's Rip Van Winkle."

"And what inducements were held out to you to come to New York?"
"None whatever. In fact my friends tried to dissuade me on the ground that New York would certainly reject any actress who was only known out West. They argued that I ought to wait until I had gained a national reputation. I failed to take their view of the matter. I was by no means sure of gaining a metropolitan favor, but I thought if I failed I could try again. Whereas if I waited ten years longer, and then failed, it would be too late to make a second bid for metropolitan recognition."

"Did you have any difficulty in securing an engagement in New York?"

"No. I came so well recommended that Mr. Augustin Daly offered me a position in his stock company. The only truth in regard to the various stories that have been published concerning my humble start in New York is the fact that Mr. Daly engaged me at a comparatively small salary. When I signed the contract I was offered one hundred dollars a week to appear on the road, but I was bound to have a metropolitan trial. Mr. Daly assured me that I was a comedy actress, that I couldn't speak a line of sentiment, and that he never made a mistake. Accordingly, when he decided to produce *Man and Wife*, he cast me for the comedy part of *Blanche*. Agnes Ethel was cast for *Anne Sylvester*, but refused to play the part because she considered it immoral. Her refusal left Mr. Daly in a bad predicament, and in sheer desperation he substituted me for Miss Ethel, transferring the part of *Blanche* to Fanny Davenport. There was only a week in which to rehearse the piece, and having been accustomed in Cleveland and Cincinnati to study a part at short notice, I was letter perfect in my lines at the first rehearsal. The other members of the company had only studied the first act, and no doubt attributed my studious zeal to Western 'freshness,' but I really thought that I was expected to know my lines at the first rehearsal. I caught a severe cold during the week we rehearsed *Man and Wife* so that at the first performance in addition to being frightened to the verge of idiocy I was suffering physical agony."

"But you made a hit?"

"Yes, I suppose I might call it the hit of my life, because everything was smooth sailing after that. But I had no idea during or even after the performance that I had made any unusual impression. Of course, I knew that I had received liberal applause, but I had often been applauded in the West, and didn't know what genuine applause from a New York audience really meant. Imagine how green I was when I tell you that the day after the first performance I bought just two papers, a morning and an evening paper."

"And you never saw the criticisms in the other papers?"

"Not until some time afterward, when a member of the company being surprised at the matter of fact manner in which I took my success, asked me if I had seen the glowing notices of my acting, and gave me an inkling of what it meant to get such favorable criticisms from the New York critics."

"How long did you remain in Mr. Daly's company?"

"After the *Man and Wife* production Mr. Daly prevailed on me to sign with him for the ensuing season, and agreed to raise my salary. Subsequently I signed for a third season on advan-

tageous terms, but as Mr. Daly violated an important clause I threw up the contract, and shortly afterwards was engaged by Mr. A. M. Palmer for the production of *The Geneva Cross* at the Union Square Theatre. While at the Union Square I also appeared in Article 47, *Alize* and *The New Magdalen*. *Alize*, by the way, has always been a favorite role of mine. At the end of the season I made a tour of the principal cities, and was gratified to find that my metropolitan reputation had preceded me. Well, as you know, I have been starring ever since. That's about all I can tell you in the way of a biographical record."

"Didn't your health break down early in your starring career?"

"Yes, an obstinate spinal complaint compelled me to go to Europe to undergo a severe operation. I suffered for a number of years from that complaint, but I am now in comparatively good health."

"To what do you attribute your emotional power?"

"To a sympathetic heart. A prominent dramatic critic once said that if I were ever to give full vent to my emotional power I would 'lift the roof off the theatre.' But the source of my ability to work on the feelings of an audience comes from the fact that I feel intensely myself. Of course, the lines in the plays in which I have appeared many hundred times were not as vivid to me as they are to the audience, but I feel the pathetic and emotional phases of familiar roles as intensely as ever. In order to keep myself to the requisite emotional pitch, I have been a great reader of pathetic stories. Bret Harte's stories toned me up in that respect for several years. But there is enough pathos in real life without resorting to fictitious sorrow, and by mingling freely with all sorts of people, I keep fully in touch with the emotional side of human nature."

"Can you instance anything pathetic from your actual experience?"

"Yes, indeed. During our recent engagement in Pittsburgh, I engaged a number of little girls for Miss Multon. My heart always goes out to little children, and I long to make them feel at home. So I approached one little girl, at rehearsal, and asked her where her mother was. She answered, 'Mother's in a box.' After looking for her mother in the various boxes, I said, 'Why, no dear, your mother's not in a box.' 'Yes, see is,' whimpered the poor little waif. Thereupon I inspected the boxes again with the same result. 'Why, no, child, you are mistaken.' 'No, she ain't,' answered her companion. 'Her mother's dead. She was buried day before yesterday.' If that isn't pathetic, I don't know what is. I only know that it made me cry like a baby, and I made it my business before leaving Pittsburgh to see that that poor little waif was properly taken care of."

"They say that you frequently make side remarks during the performance?"

"Yes I do. I can only explain that on the ground that I have to have some relief from the continuous strain of pent up emotion. I read that on one occasion at the Union Square Theatre when I was acting *Camille*, Stuart Robson, who was playing *Easton*, made a funny face at me in the last act. It simply sent me into hysterical laughter, and try as I would, I could not stop laughing. Finally they had to lower the curtain. When I realized that the curtain was coming down, a million clowns couldn't have made me laugh. Then they raised the curtain and I finished the death scene of *Camille* as usual. Quite recently I was playing *Camille* in Philadelphia. Just as we had arrived at the death scene a band came down the street playing a popular melody. When Armand asked me 'What is it, *Camille*?' I answered in a whisper, 'I think it's Molly Murphy's Cow.' Of course my answer broke him up, but I couldn't have helped making that answer if my life had depended on it."

"What plays have you added to your repertoire since you have been a star?"

"Jane Eyre, Denise, D'Ennery's *Martyr*, Raymond and several others."

"Do you think it would have aided you materially to have received a conservatory training like Sara Bernhardt?"

"No, I think it would have ironed out anything the Lord had put into me. There is no better training in the world than that of a stock company. The principal drawback I had to contend with was the lack of advantages in the way of early education. I had to acquire my education as best I could. You cannot reproduce the refinements of social life by intention. Consequently after becoming an actress I endeavored to mingle as much as possible with refined people in order to smooth down the rough edges I had acquired as a result of my early surroundings. The peculiarity of my pronunciation has been the most difficult thing to rid myself of. It is a mistake, however, to say that I have a Western pronunciation. It is peculiar to myself, and has been more properly alluded to as a Morrisism."

At this point Miss Morris had to go on for the last act in *Raymond*, and I took a seat in the orchestra to have my feelings wrought up like the rest of the audience. She may not act in accordance with the canons of dramatic art laid down by the Theatre Francaise, but she is a dramatic genius for all that. A. E. B.

THE CAPITOL'S CLOSING.

The Capitol ended its season abruptly in Albany on Saturday, Dec. 28. The play had been doing a wretched business.

The Albany date was a return engagement, and business there was excellent. There was a large audience present at the Saturday matinee, and Lizzie Hudson-Collier, the leading woman, thought it a good opportunity to strike for back salary. She refused to go on until she received \$100. The others in the cast also had back salaries due them, but a telegram from Mr. Hill earlier in the day, stating that he had forwarded money, satisfied them and they agreed to go on. Not so Miss Collier, who said she could not live on promises. As Manager Avery had no \$100 to give her, he decided to dismiss the audience. The local manager, however, was irate at such a proposition. He rushed into Miss Collier's dressing-room, where she was sitting attired in the costume of her character—a sister of charity. She very coolly informed him that she would not go on without her money. The local manager very warmly told her that he was not responsible for arrears of salary and did not intend to disappoint his audience.

"Miss Collier," he cried, "if I have to dismiss the house, you'll go out of this theatre in the clothes you have on, and so will everyone else in the company, for I shall hold all scenery and personal property of the show till I can wire New York. You will look nice going up Pearl street in that dress, won't you? I don't think!" Miss Collier did not fancy walking to her hotel in a Sister of Mercy garb, and a compromise was effected. She received \$50 in cash and a promissory note for the balance, and up went the curtain.

The company returned to this city on Monday. They say that if the play had done as well in other cities as it did in Albany, the closing would never have been necessary.

WILLIAM COURTLEIGH.

In the cast of characters printed on the programme of the new melodrama, *Northern Lights*, appears this line:

JOHN SWIFTWIND. WILLIAM COURTLEIGH
(A full-blooded Sioux Indian, graduate of Yale College.)

Now although no Sioux Indian, even an educated one, could possibly bear the name of Courtleigh, at least a third of the people in every audience who witness the play imagine that the character of John Swiftwind is indeed enacted by a flesh-and-blood redskin. Several newspaper critics have likewise misconstrued the line on the programme and informed their readers that the principal character was played by a bona fide North American Indian. Incredible as it seems, two New York critics in their comments on the play gravely and seriously expressed their opinion that the best acting in the cast came from William Courtleigh, a young Indian who had recently graduated from Yale.

This is, of course, a very high tribute to Mr. Courtleigh. He is well known throughout the country as a skillful, finished actor of melodrama. He has done creditable work in many good parts, and has often impressed the New York critics favorably. The ignorance of the news paper writers referred to is therefore excusable.

"I have a friend," said Dorothy Landt in the *Boston Transcript*, "who is a frequent theatre-goer, not easily illusionized. He sat through Mr. Courtleigh's performance under the impression that he was really watching an Indian actor. If this is not a great tribute to William Courtleigh's artistic insight into the character, then what is?"

There have been plenty of Indians on the stage in recent plays. Most of them seem about as real and as human as the picturesque wooden dummies that stand in front of cigar stores. Indeed a slang term of derision, "Indian," has come into use to denote a person of stiff, wooden manner. Mr. Courtleigh's personation of John Swiftwind will probably do much to lift the cloud of ridicule from our despised American native. Since the *Wal-no-tee* of the Octoroon, there has been no stage Indian as effective and striking as the John Swiftwind in Messrs. Barbour and Haskin's play. He is represented as a young Sioux who has graduated from Yale to find his education almost useless. He is despised alike by his tribe and by white men. This is a praiseworthy attempt at characterization. Many a redskin has graduated from our big universities to find himself hopelessly adrift.

Mr. Courtleigh gives a remarkable personation of the part. His manly bearing, strong athletic figure and handsome face at once inspire sympathy and interest. The pathetic hopelessness of the poor fellow is clearly indicated, and there is many a well suggested touch of dreamy mysticism. Every undeveloped race is a race of mystics. Mr. Courtleigh shows John Swiftwind to be a man of quiet, contemplative, dreamy nature. Most of the scenes in which he figures are full of bustle and spirit, and the Indian is made to play an important part. But for all that, the key-note of the characterization is one of mysticism. This conception of the part is probably Mr. Courtleigh's own inspiration. Rarely in a performance of melodrama does one come upon such a subtle piece of restrained acting.

The portrait on the first page of THE MIRROR shows Mr. Courtleigh in the costume worn by John Swiftwind in the third act of the play.

FOUNDER'S NIGHT AT THE PLAYERS'.

The usual New Year Eve observance of the foundation of the Players' Club by Edwin Booth was attended last Tuesday night with all the customary happiness, impressiveness, and comradeship that have made the event worthy and notable heretofore.

Joseph Jefferson, the President of the club, presided. Mr. Jefferson came to town for the purpose, and arrived late. Before his coming, the proceedings had taken form, A. M. Palmer, as Vice-President, having introduced the orator of the evening, Bishop Henry C. Potter, whose presence was genial and whose speech was a happy one. The Bishop is a regular member of the club, and he entered upon his function on this evening with rare appreciation of the occasion and his part in it. He paid a glowing tribute to Edwin Booth, whom he had known, and of whom he related anecdotes that had to do with that acquaintance. At the proper moment—upon the stroke of twelve—he pronounced the usual toast and started the loving-cup upon its rounds.

Mr. Jefferson's appearance was made noteworthy, aside from his familiar wit as a speaker, by his presentation to the club of a handsome painting of Sir Henry Irving in the character of Becket.

Sir Henry Irving, who had sent to the club a fraternal letter, was represented in the person of Bram Stoker, who on behalf of Sir Henry presented to the club a handsome silver pitcher and salver as a token of the night.

HARTFORD'S NEW THEATRE.

A new theatre is being built in Hartford by Manager H. C. Parsons, and if the mild weather continues the roof will soon be on and the completion of the theatre by March 15 will be assured. It is a race between the contractors and Winter. The new theatre will be somewhat in the style of the Brooklyn Bijou and will have an 80-foot front, with a depth of 140 feet. Mr. Parsons is well known in the profession as the partner of H. H. Jennings. Together they have run the Bridgeport Park City Theatre successfully for four years.

AN ARTIST'S MODEL TO AUSTRALIA.

The An Artist's Model company, numbering seventy persons, is to go for a twenty weeks' tour to Australia. A contract to this effect was signed last Thursday by Al Hayman, Charles Frohman and George Musgrove. The organization will sail at the conclusion of its engagement at the Baldwin Theatre, San Francisco, the latter part of April. After the Australian tour, the company may visit China, Japan and Africa.

THE AMERICAN DRAMATISTS CLUB.

The members of the American Dramatists Club met last Saturday evening for dinner and to discuss business.

The secretary announces that the Club List No. 2 is in preparation, and that members are requested to forward him any changes, corrections or additions they may have to make.

ENGLISH THESPIAN'S DANCE.

On New Year's Day a supper and ball were given by H. J. Leslie and others to the members of the English companies now playing in New York. A large number of the members of the Artist's Model company officiated as hosts. William Parry, a stage manager of the Metropolitan Opera House, led the cotillion and the dancing was kept up until 5.30 A. M.

GOSSIP OF THE TOWN.

Alf Hampton is playing Larry Howard, in *One of the Bravest*.

J. E. Toole is rehearsing his new play, *My Gypsy German*.

Arthur Giles has closed with *A Cat's Paw* and returned to town.

Frank E. Morse writes from San Francisco that Fanny Rice has been very successful in that city with *At the French Ball*.

Sydney Booth retired from *The Bachelor's Baby* company on New Year's Day, and has returned to New York.

Alf T. Wilton, manager of Lothrop's Opera House, Worcester, Mass., telegraphed last week that Murray and Mack in Finnigan's Ball did a big business at that house on Monday night.

Odette Tyler's starring tour in *The Councilor's Wife* will open on Easter Monday at Savannah, Ga.

Frank Ryan, an actor, was sentenced at Fall River last Thursday to a year in the House of Correction for robbing John W. Murphy of East Orange, N. J., on the steamer *Plymouth*.

Joseph Brooks, manager of the American Theatrical Syndicate, has engaged Eugene Presbrey as general stage director to the Syndicate. Anne O'Neill has been engaged as leading woman of the Syndicate's dramatic company.

Affie Warner retired from the leading part in *In Old Kentucky*, last week, to succeed Alice Evans in Hoyt's *A Runaway Colt*. Miss Warner played her new part after two rehearsals, and made a hit.

The Wolbert Russell Stars of Repertoire will open season under the management of Louis J. Russell, on Sept. 28, 1896, at Elizabeth, N. J.

Grace Milton has resigned from the Wang company.

Aldora Shem will play a ten weeks' tour, beginning this month, in Shakespearean roles.

Richard Mansfield will produce a dramatization of *The Red Robe*, Stanley Weyman's novel, in New Orleans on Jan. 14. In Chicago, on March 10, Mr. Mansfield will add another play to his repertoire.

Company F, Seventh Regiment, attended the performance of *The Wizard of the Nile* at the Casino last Tuesday night.

Marie Studthelme visited the Stock Exchange last Tuesday afternoon.

W. H. Thompson has been engaged by Canary and Lederer for *The Lady S. Avey*.

Ellen Vockey spent the holidays at her home in Washington, and will soon take a trip to California.

James A. Reilly, German dialect comedian and manager of *The German Soldier*, received last week, on the occasion of his birthday, a handsome diamond ring from the members of his company.

Will O. Edmunds, lessee of Jule Walters' *Side Tracked* and manager of that enterprise, in which J. A. Murphy is playing Mr. Walters' old part, reports good business.

Allan A. Hampton has resigned from Baker's comedians in *A Batch of Blunders*, and will join Gray and Stephens in the British provinces.

Alma Earle has been engaged to play the sourette part in John J. Burke's new farce-comedy, *The Doctor*, which will take the road about Jan. 20. The company will be under the management of Sam Coombs.

C. Jay Smith and May E. Cunard are successful with the Turkish Bath company.

Tony Hart, Jr., is now playing the part of Mrs. Grogan, in *One of the Bravest*, made notable by William Cronin, and is meeting with success.

Charles L. Warren, of Hoyt's *Milk White Flag*, was married last week in Philadelphia to Blanche Palmer, of the same company. The bride is a daughter of the late General Sully, U. S. A.

Governor Morton's family attended the performance of *A Midsummer Night's Dream* by members of Augustin Daly's stock company in Albany last week.

Frederick Melville is said to have re-created the character of the miser, Ralph Chenoweth, in *The Derby Mascot*. Mr. Melville is well remembered for his very effective personation of the Black Crook in the successful revival of that play by Eugene Tompkins.

The managers of Northern Lights are making arrangements to give a series of open air performances of this play through the West next Summer.

Linda da Costa has been engaged by Canary and Lederer for *The Lady Slavey*.

Charles H. Svenson was fined \$5 in the Harlem Police Court last Thursday for masquerading in female attire and giving an imitation of Cissy Fitzgerald's dance.

In a shooting affray last Tuesday at a miner's variety theatre in Cripple Creek, Col., two men were killed and three others fatally wounded. The place was known as the Union Theatre, and the manager, George Smith, was one of the men who were killed.

The Euterpe Society of Mount Vernon, a musical organization composed of young girls, volunteered to take part in a charitable performance at that place. They withdrew the offer when they found that a wrestling bout by young men in tight suits were to be a feature of the programme.

The Royal Hawaiian Band, composed of forty full blooded natives, stranded in Massillon, O., Dec. 20. They were left almost penniless by a rascally American manager who had induced them to leave their country. The Hawaiian Consul-General at Chicago has been appealed to, and he will try to obtain instruments for them from Lyons and Healy. A hotel-keeper in Massillon furnished the band with six gallons of soup on Christmas Day.

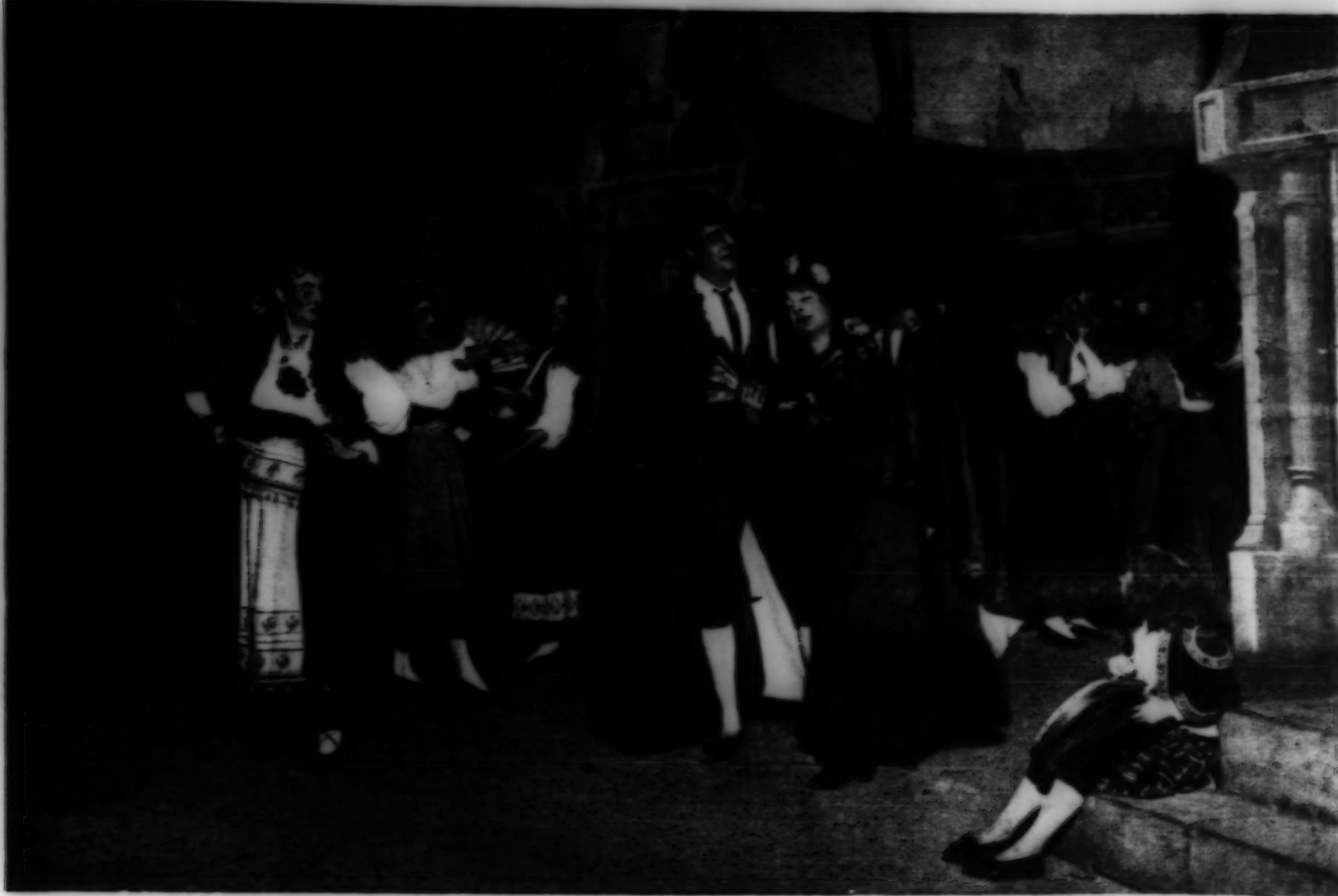
James J. Corbett's business at the Columbia Theatre, Boston, is spoken of by the Boston papers as the largest ever known at that theatre. Hundreds were turned away at the New Year's Day performance. The Naval Cadet made a very great success. Manager Brady has received an offer to put Corbett back into Boston for a run, but was forced to decline for the present. Corbett's season being solidly booked. He was also offered four weeks at the Bijou, New York, but that was declined for the same reason.

The Professional Woman's League met last Thursday afternoon to hear a musical entertainment arranged by Marguerite St. John for the holiday season. Queenie Vassar sang "Don't Know?" and Katharine Carlyle gave some clever recitations. The hit of the day was made by Emma Brennan with an imitation of Yvette Guilbert.

Harriet Ford, a writer of monologues, has published some of her most successful bits of work under the title of *Me and Methuse*, and other episodes. Miss Ford's monologues have been recited in several London drawing rooms and in the White House at Washington.

Always have open time for good attractions. Wire Johnston Opera House, Pa.

SCENES FROM CURRENT PLAYS.



ALBINE LEBLANC.

MAUDE MEADOWS.

LILLIAN LARSEN. OLGA NETHERSOLE.

MAUD CLAYTON. LILLIAN HINGSTON.

EMPIRE THEATRE: CARMEN. ACT IV.—THE BULL RING.

CARMEN: "Kill the bull, Lucas, for my sake! Kill him!"

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Hyson.

THE THEATRICAL YEAR OF 1895.

In the following list of new plays produced in New York the past year the almost absolute absence of plays portraying American life is conspicuously noteworthy. The success of the year was, of course, Trilby, and it is matter of congratulation that the utility of Du Maurier's story for stage purposes was first proved here in America. Of the distinctly native plays that achieved success Pudd'nhead Wilson, The District Attorney, For Fair Virginia, and The Heart of Maryland comprise practically the entire list. Like many another theatrical year that has preceded it, 1895 has been like unto Pharaoh's knee; the fat and the lean have been almost proportionate. It is to be regretted, however, that most of the fat came in the production of foreign successes by foreign actors.

The year was ushered in by an English melodrama, The Fatal Card, which proved of more than average originality and ingenuity. After a prosperous run at Palmer's it was transferred to the Academy of Music.

Here is a complete list of the other new plays of the year in their chronological order:

PRODUCTIONS.
BROADWAY: Mme. Sans-Gêne (American cast) produced by Kathryn Kidder and Augustus Pitou, Jan. 14. A substantial success.
BIJOU: A Run on the Bank. Produced by Ward and Vokes, Jan. 14. A successful road play.
DALY'S: The Heart of Ruby. Produced by Augustin Daly, Jan. 15. A failure.
AMERICAN: The District Attorney. Produced by T. Henry French, Jan. 21. A substantial success.
BIJOU: The Twentieth Century Girl. Produced by Canary and Lederer, Jan. 25. An ultimately successful road play.
FOURTEENTH STREET: Humanity. Produced by W. A. Brady, Feb. 4. A success of genre.
ABBEY'S: Bunch of Violets. Produced by H. Beer-bohm Tree, Jan. 20. Possibly the best liked play in this actor's repertoire in this country.
DALY'S: The Orient Express. Produced by Augustin Daly, Jan. 31. Moderately successful.
PEOPLE'S: On the Mississippi. Produced by Davis and Keogh, Feb. 4. A successful road play.
PEOPLE'S: The Ups and Downs of Life. Produced by the Bytons, Feb. 11. A successful road play.
NILO'S: McFadden's Elopement. Produced by Davis and Keogh, Feb. 11.
BIJOU: Madeline, or The Magic Kiss. Produced by Camille D'Arville, Feb. 25. Moderately successful.
FIFTH AVENUE: His Wife's Father. Produced by W. H. Crane, Feb. 25. A success.
GRAND OPERA HOUSE: Daughters of Eve. Produced by Marie Wainwright, Feb. 25. Moderately successful.
ABBEY'S: Madame Sans-Gêne (French cast). Produced by M. d'Amé Rejane, Feb. 27. Artistic success.
HARLEM OPERA HOUSE: The Grand Vizier. Produced by Th. mas Q. Seabrooke, March 4. A failure.
EMPIRE: John-a-Dreams. Produced by Charles Frohman's stock company, March 18. A failure.
PALMER'S: Gossip. Produced by Mrs. Langtry, March 11. A failure.
LYCUM: An Ideal Husband. Produced by Daniel Frohman, March 12. A failure.
BERKELEY LYCUM: Roland McKay. Produced by students of the Academy of Dramatic Arts, March 14. Trial performance.
HERALD SQUARE: Charlotte Corday. Produced by Mrs. Potter and Kyle Bellw, March 29. Moderately successful.
GRAND OPERA HOUSE: The Derby Winner. Produced by A. H. Spinks, March 29.
DALY'S: A Bundle of Lies. Produced by Augustin Daly, March 28. A failure.
GRAND OPERA HOUSE: Garry Owen. Produced by Tony Farrer, April 1. A successful road play.
BROADWAY: Aladdin, Jr. Produced by David Henderson, April 8. Moderately successful.
PALMER'S: Two Colonels. Produced April 2. A failure.
FOURTEENTH STREET: The Pace That Kills. Produced by Walter Sanford, April 2. A failure.
GARDEN: Trilby. Produced by A. M. Palmer, April 15. The great popular success of the year.
HERALD SQUARE: Pudd'nhead Wilson. Produced by Frank Mayo, April 15. Very successful.

FOURTEENTH STREET: Queen of Night. Produced by John C. Dixon, April 13. A failure.
LYCUM: Fortune. Produced by Daniel Frohman, April 16. A failure.
EMPIRE: The Importance of Being Earnest. Produced by Charles Frohman, April 22. A failure.
FOURTEENTH STREET: Captain Paul. Produced by E. E. Rose and A. M. De Lissar, April 22. A successful road play.
PEOPLE'S: Fallen Among Thieves. Produced April 22. A failure.
GARRICK: Arms and the Man. Produced by Richard Mansfield, April 23. Artistic success.
FIFTH AVENUE: Wildfire. Produced by Maude Banks, April 25. A failure.
PEOPLE'S: Special Delivery. Produced by D. H. Sully, May 6. A successful road play.
GARRICK: The King of Peru. Produced by Richard Mansfield, May 7. Artistic success.
PALMER'S: The Viking. Produced by Estelle Clayton, May 9. A failure.
BIJOU: The Passport. Produced by Sadie Martinot, May 13. A failure.
BROADWAY: Daughter of the Revolution. Produced by Camille D'Arville, May 27. A failure.
HERALD SQUARE: Hamlet II. Produced by H. Grant-Donnelly, May 27. A failure.
PALMER'S: A Duel of Hearts. Produced on May 21 by Maude Craig and Frederic Paulding. A failure.
FIFTH AVENUE: For Fair Virginia. Produced by Russ Winstal, June 3. An artistic success.
GARRICK: Thrift. Produced by Richard Mansfield, June 3. Moderately successful.
PEOPLE'S: Logan's Luck (Human Hearts). Produced by Hal Reid, June 3. Successful road play.
CASINO: The Merry World. Produced by Canary and Lederer, June 8. Moderately successful.
CASINO: The Sphinx. Produced by Harry W. Askin, July 9. Moderately successful.
HERALD SQUARE: Kissmet, or Two Tangled Turks. Produced by Richard Carroll and Gustavus Kerker, Aug. 12. A failure.
HOYT'S: Other People's Money. Produced by Charles Dickson, Aug. 19. A failure.
PALMER'S: Fleur-de-Lis. Produced by Della Fox, Aug. 29. A success.
ACADEMY OF MUSIC: The Sporting Duchess. Produced by Charles Frohman and Alf Hayman, Aug. 29. A success.
EMPIRE: The City of Pleasure. Produced by Charles and Daniel Frohman, Sept. 2. A failure.
GARRICK: The Man With a Past. Produced by E. M. and J. Holland, Sept. 2. A failure.
HOYT'S: Lost—24 Hours. Produced by R. bert Hillard, Sept. 2. Moderately successful.
BROADWAY: Princess Bonnie. Produced by D. W. Truss and Co., Sept. 2. Moderately successful.
FIFTH AVENUE: The Bathing Girl. Produced by Messrs. Miner and Whitney, Sept. 2. Ran one night.
DALY'S: Le Collier de la Reine. Produced by Augustin Daly, Sept. 3. Moderately successful.
AMERICAN: The Great Diamond Robbery. Produced by Palmer and Knowles, Sept. 4. Popular success.
LYCUM: The Prisoner of Zenda. Produced by Daniel Frohman, Sept. 4. A substantial success.
STANDARD: The Capitol. Produced by J. M. Hill, Sept. 9. A failure.
ABBEY'S: The Chieftain. Produced by Francis Wilson, Sept. 9. Moderately successful.
BIJOU: The Widow Jones. Produced by Rich and Hattis, Sept. 16. Popular success.
PEOPLE'S: The White Rat. Produced by Davis and Keogh, Sept. 16. A successful road play.
EMPIRE: That Impudent Young Couple. Produced by Charles Frohman, Sept. 23. A failure.
HOYT'S: The Gay Parisians. Produced by Charles Frohman, Sept. 23. Popular success.
PEOPLE'S: The Land of the Living. Produced Sept. 23. A successful road play.
GARRICK: A Social Highwayman. Produced by E. M. and J. Holland, Sept. 24. Artistic success.
EMPIRE: Christopher Junior. Produced by Charles Frohman, Oct. 7. Moderately successful.
BROADWAY: His Excellency. Produced by Charles Frohman and Alf Hayman, Oct. 14. A failure.
DALY'S: Hansel and Gretel. Produced by Augustin Daly, Oct. 8. Moderately successful.
GARRICK: Mistress Betty. Produced by Modjeska, Oct. 11. Moderately successful.
GARRICK: Leonardo. Produced by Richard Mansfield, Oct. 21. A failure.
HERALD SQUARE: Heart of Maryland. Produced by Max Bleiman, Oct. 22. Great popular success.
FIFTH AVENUE: Ambition. Produced by N. C. Goodwin, Oct. 22. Moderately successful.

PALMER'S: The Shop Girl. Produced by Charles Frohman and Alf Hayman, Oct. 28. Popular success.
PEOPLE'S: Sins of the Night. Produced Oct. 28. Successful road play.
ABBEY'S: King Arthur. Produced by Henry Irving, Nov. 4. Artistic success.
AMERICAN: In Sight of St. Paul's. Produced by Atkinson and Calder, Nov. 4. Moderately successful.
STAR: The Year One. Produced by Neil Burgess, Nov. 2. A failure.
CASINO: Wizard of the Nile. Produced by La Shelle and Clarke, Nov. 4. A success.
STANDARD: Honor. Produced by Lillian Walrath, Nov. 11. A failure.
BIJOU: The Night Clerk. Produced by Rich and Hattis, Nov. 11. Popular success.
GARRICK: The Merry Countess. Produced by Richard Mansfield, Nov. 12. A failure.
GRAND OPERA HOUSE: The Bicycle Girl. Produced by Nellie McHenry, Nov. 18. A successful road play.
DALY'S: Mile. Pygmalion. Produced by Augustin Daly, Nov. 18. A failure.
LYCUM: The Home Secretary. Produced by Daniel F. ohman, Nov. 25. Moderately successful.
FOURTEENTH STREET: A Happy Little Home. Produced by George W. Monroe, Nov. 25. A failure.
HAMMERSTEIN'S OLYMPIA: Excelsior, Junior. Produced by E. E. and Charles E. Rice, Nov. 25. Great popular success.
AMERICAN: A Runaway Colt. Produced by Charles H. Hoyt, Dec. 2. A successful road play.
GRAND OPERA HOUSE: The Power Girl. Produced by H. W. Williams, Dec. 2. Successful road play.
FOURTEENTH STREET: The Sidewalks of New York. Produced by Davis and Keogh, Dec. 2.
PEOPLE'S: The Man of Warman. Produced by Thomas E. Shea, Dec. 2.
GARRICK: The Story of Rodion. Produced by Richard Mansfield, Dec. 3. Artistic success.
ABBEY: Don Quixote. Journeys End in Lover's Meetings. A Story of Waterloo. Produced by Henry Irving, Dec. 11. Artistic success.
DALY'S: The Transit of Leo. Produced by Augustin Daly, Dec. 19. A failure.
FOURTEENTH STREET: Bonnie Scotland. Produced by Sidney R. Ellis, Dec. 16. A successful road play.
GARDEN: The Stag Party. Produced by A. M. Palmer, Dec. 17. A failure.
ABBEY'S: The Notorious Mrs. Ebbamith. Produced by John Hare, Dec. 23. Artistic and pecuniary failure.
BROADWAY: The Artists' Model. Produced by Charles Frohman, Dec. 23. Now running.
AMERICAN: Northern Lights. Produced by Charles K. Atkinson, Dec. 23. A substantial success.
EMPIRE: Carmen. Produced by Olga Nethersole, Dec. 24. Successful success.
FIFTH AVENUE: Benedict Arnold. Produced Dec. 27. Trial performance. Favorably received.
BIJOU: The School Girl. Produced by Minnie Palmer, Dec. 30. A failure.

REVIVALS.
ABBEY'S: The Red Lamp, Jan. 28.
HARRIS'S: The Major, Feb. 6.
BERKELEY LYCUM: Epicoene, or, The Silent Woman, Feb. 8.
DALY'S: Two Gentlemen of Verona, Feb. 25. The Honey-moon, April 5. Midsummer Night's Dream, April 13.
GRAND OPERA HOUSE: The Lily of Killarney, May 29.
HOYT'S: Forget-Me-Not, June 3 (Miss Achurch). A Doll's House, June 10 (Miss Achurch).
STANDARD: Dorothy, Aug. 17.
HARLEM OPERA HOUSE: The Love Chase, Sept. 23.
GARRICK: Measure for Measure, Oct. 7.
FIFTH AVENUE: David Garrick, Oct. 7.
GARDEN: Cricket on the Hearth, Oct. 14.
GARDEN: Rip Van Winkle, Oct. 31.
ABBEY'S: Louis XI., Oct. 26. Macbeth, Oct. 29. The Lyons Mail, Nov. 2. Faust, Nov. 8.
FIFTH AVENUE: Shore Acres, Nov. 25.
DALY'S: School for Scandal, Nov. 26.
ABBEY'S: Merchant of Venice, Nov. 28.
EMPIRE: Denise, Dec. 2.
GARRICK: Napoleon, Dec. 4.
ABBEY'S: Much Ado About Nothing, Dec. 5.
EMPIRE: Camille, Dec. 2.
GRAND OPERA HOUSE: Camille, Dec. 2.
ABBEY'S: Charles I., Dec. 29.
ABBEY'S: Nance Oldfield, Dec. 29.

A Southern Lullaby, by Maribel Seymour. Beautiful sympathetic song. Pub. by W. A. Pond.

MAY STAR IN BENEDICT ARNOLD.

Henry Jewett may organize a company and undertake a starring tour with Richard Golden's play of revolutionary times, Benedict Arnold, which was tried, with considerable success, at a recent matinee.

Mr. Jewett thinks the play would prove a popular success, in spite of the fact that the leading character is one that must, for obvious reasons, be obnoxious to every American. But the way the piece is treated and the cruel exposition of Arnold's treachery in the last act—a dramatic effect not unlike that in Beau Brummell—make amends for the lack of sympathy one may feel for the character at first.

Mr. Jewett has also been approached by Edward Vroom, who wants him to take part in the production of For the Crown. He is as yet, however, undecided.

AN ACTRESS' GRIEVANCE.

Lottie McNab, late of 182 company, appeared in the Jefferson Market Court Dec. 31 as complainant against the National Express company, which corporation she charged with withholding her trunk. Miss McNab told Magistrate Kudlich that she left the 182 company to nurse a sick sister last November, and that the manager refused to give her her trunk until she would pay him a claim of \$3.90 he held against her. The express company delivered her trunk, but there was a C. O. D. charge of \$3.90, in addition to an express charge of \$1.38, and this the complainant thought an outrage. Judge Kudlich said he could not assist her, as he was ignorant of what contract or agreement there was between her and the manager.

SEABROOKE'S LATEST SUCCESS.

Thomas O. Seabrooke seems at last to have found a fit vehicle for his undeniable comedy talent. The Speculator, his new play, by George H. Broadhurst, is praised by the press of Brooklyn, where it was produced last week at the Park Theatre with great success. The author has used the old-time broker of the Stock Exchange, converted at last through the mistakes of his son, as a theme for his play, and has treated it freshly and brightly. This was practically Mr. Seabrooke's first appearance as a star in legitimate comedy, and he is said to have proved his competency for this line of work.

THE JONES PLAY POSTPONED.

The new Jones play, Michael and His Lost Angel, which was to have been produced at the Empire Theatre to-morrow (Wednesday), has been postponed until Jan. 15, on account of a delay in preparing the production in London.

Mr. Jones, for some reason, wished the two productions to be made simultaneously, and as Mrs. Patrick Campbell has thrown up her part owing to a quarrel with the author, a new actress—Marion Terry—had to be found at the eleventh hour.

AN EXPENSIVE CHRISTMAS TREE.

Henry Miller, the popular young actor of the Empire company, is glad Christmas comes only once a year. He and his wife prepared a Christmas tree for their children at their home at 216 West Seventieth Street, and on New Year's Day the tree caught fire. One thousand dollars' worth of books, rugs and furniture were destroyed, and Mrs. Miller was almost prostrated from fright. Happily, no one was injured.

IN OTHER CITIES.

PROVIDENCE.

Modjeska, supported by Joseph Haworth and an excellent co., presented a new engagement in this city at the Providence Opera House Dec. 26-28, and was greeted by large and intelligent audiences at each performance. The engagement was highly satisfactory from an artistic as well as pecuniary standpoint.

Kellar and his accomplished wife are numbered among our most welcome visitors, and their week's engagement which began at the Providence Opera House 30, was splendidly patronized. The entertainment furnished was delightful, and even more mysterious than ever. Several new novelties were introduced, among them being "The Mystery of the Blue Room." In this illusion Mr. Kellar disappeared before the eyes of the audience. Mrs. Kellar's mind reading was cleverly done, and her part of the programme was very interesting. The Fatal Card 6-11.

James J. Corbett in A Navel Cadet closed a phenomenal week's engagement at Keith's Opera House 28. His business exceeded anything ever before known in the history of the house. Since before this season the record had been broken, but this engagement surpassed even that in the matter of receipts.

At Keith's Opera House week of Dec. 30 Miles Atron, with Andrew Mack in the title role, was the attraction, and drew large audiences. Mr. Mack, who is styled the singing comedian, is certainly entitled to this trade mark, for he has a rich tenor voice, and although not particularly strong it is very sweet. He sang several pretty ballads of his own composition, and encores were demanded. His portrayal of the character of the young Irish lad was very acceptable, and he scored a success. Lida McMillan as Lady Gower, Dorothy Kent as Maggie Farrell, Ogden Stevens as Squire Raymond Thurston were excellent, and the whole co. was well balanced. The play was very prettily staged. Steve Brodie in On the Prowly 6-11.

The attractions at Lothrop's Opera House week of Dec. 30 was Roder Haggard's She, presented in a creditable manner by one of the stock co., with Kate Dallas as Ustane. The play was put upon the stage with great care as to detail, and the scenery was elaborate and effective. The principal roles were taken by Ruth Leighton as Leo Vinney, Park Hughes as Dennis, Ruth Ayler as Aydena, Cora Williams as Lady, and Callie Sanderson as Draka. Attendance good. Edith Mai in The World 6-11.

One of the prettiest and most successful receptions in the history of the Providence Art Club occurred after noon 27, when a brilliant gathering assembled to do honor to Mrs. Modjeska and her husband, Count Bozenta. Society was very generously represented, and many took advantage of the opportunity to meet the Count and Countess. Mrs. Earl Philip Mason, wife of the President of the Club, Mrs. Henry Pearce, and Mrs. William B. Weeden received with the Countess. It is six years since Modjeska has played an engagement in this city.

Joseph Haworth, James J. Corbett, and Harry Barrymore were among those present at the Press Club entertainment 28.

Riva de, the celebrated violinist, gave a recital at infantry Hall 2 to an undeservingly small audience. He was assisted by the French pianist, Aime Lachaux, and although the audience was small it was very enthusiastic and made up in applause what it lacked in size. The programme was an excellent one, and brilliantly executed. The event was under the management of William H. Wing.

E. K. Franklin, representing Davis and Keogh's On the Prowly, has been here the past week.

Fred S. Gardner, assisted by his pupils, will produce Gilbert and Sullivan's opera, The Pirates of Penzance, the latter part of January. Max Heinrich gave a vocal recital at the Art Club 2.

Madame Modjeska, her husband, Count Bozenta, and Joseph Haggard remained in the city Sunday and attended high mass at the Cathedral on Sunday morning as the guests of Mrs. Charles O'Leary.

James L. McCarrick, formerly of Lothrop's Opera House, is now property man at the Providence.

William Gallagher's Comedy co. played Ten Nights in a Bar Room at Howard, R. I., Dec. 30 and at Manhattan 3.

On Monday, Dec. 30, at Lothrop's Opera House an entire scene of She, that of the Ruined City of Kor, was lost in transferring from Boston. George Trautz, scenic artist of the house, was called into requisition, and painted the entire set between the hours of 11-30 a. m., and the opening of the show at 2-30 p. m.

The old Central Congregational Church building on Benefit Street has been purchased by Henry A. Barker with the intention of converting it into a theatre. Mr. Barker is well known in amateur and professional theatrical circles, and has for several years been prominently identified with the Talmage Club.

Plans are being drawn for the remodeling of the old building. It is understood that the exterior will be left very much as it is now, but the interior will receive considerable attention. The idea of the new owner is to so arrange the interior that it may be used for music hall as well as theatrical purposes. There will be one gallery, a number of boxes, and a stage of about the size of that of Keith's Opera House. The seating capacity of the theatre will, it is expected, be something over 1,200.

Manager J. T. Fynes, of Keith's Opera House, was in your city 2 on business.

E. E. MacFadden of Special Delivery co., and F. B. Clayton of A Fatted Calf co., were here Dec. 30, 31.

Wm. H. Loomis, who has been making some very pretty illustrations for the dramatic columns of the Sunday Journal, is confined to his house with pneumonia.

Manager G. E. Lothrop was in Chicago last week.

Manager Sam Denny was here Jan. 1.

D. H. Campbell, Superintendent of Lothrop's Opera House, is quite ill at his home in this city. He is threatened with typhoid fever.

I don't know Justice "Biff" Hall's address, but would like to send him a Hoosier sobriety name. She is Della Sanner and has orange hair.

HOWARD C. RIPLEY.

ATLANTA.

The Cotton States and International Exposition terminated brilliantly this week, and the big gates, as far as the general public is concerned, are closed. The immense business that has been done by the several theatres within the past three months is certainly due to this gigantic enterprise, and were it not for the Exposition our amusement seekers would not have had the very great pleasure of witnessing some of the most notable productions ever seen here. All in all, the co. that have played in Atlanta during the Exposition's period have reason to be happy, and it would be difficult to recall an instance where they did not prove to be money-makers.

The peerless Lillian Russell last week at Henry Greenwall's New Lyceum Theatre drew magnificent audiences at each performance, and notwithstanding it was her first appearance, she easily captured everyone. There was something of a falling off in her business on Christmas Day, and it was not fully up to the expectations of the management, but this was largely due to the fact that in the South people prefer staying home on holidays rather than seek pleasure at the playhouses.

Richard Reed closed a most successful week 28. The Baldwin-Melville co. is here at popular prices, presenting Fogg's Ferry, Golden Giant Nine, and Louisiana.

Minnie Madden Fiske achieved a brilliant success at Henry Greenwall's New Lyceum Theatre last week, presenting The Queen of Lairs, A Light from St. Agnes and A Doll's House. Her work in each was intensely interesting, and The Light from St. Agnes proved an exceedingly strong bit, and gave Mrs. Fiske another opportunity of demonstrating her versatility. It would be difficult to point out in what play she appeared to best advantage, and if in the future she appears here again it goes without saying that she will be given a royally good welcome.

It is pretty generally understood that Harry Frank's new Imperial Theatre has changed hands. If the house had opened before the Exposition, as it should have, I am sure it would have nearly paid for itself, if not very near it. Its location is in the very heart of the city, and taken as a whole it is quite a pretty house.

If the City Trocadero closes its doors Jan. 1, as it was at first given out, then the new Imperial will have no opposition in its special line, unless you except the Casino, which has not heretofore put on quite as strong attractions.

Land of the Midnight Sun has been transferred to another house for a week's run.

Richard Mansfield is the next attraction underlined for Henry Greenwall's New Lyceum Theatre.

The City Trocadero is drawing splendidly and Papinta is the reigning sensation of the moment. Other specialties offered are also pleasing and go towards making the bill at this house a splendid one. It is more

than probable that this house will be done away with about Jan. 1, for the reason that a magnificent hotel is to be erected on the site.

Gorton's Minstrels at Henry Greenwall's New Lyceum Theatre are scheduled to give four performances this week. The sale of seats so far has been good and it looks as though they were in for a profitable engagement.

Sir Henry Irving is soon to appear here.

ALF FOWLER.

JERSEY CITY.

The Great Diamond Robbery came to the Academy of Music Dec. 29-4, opening to a good house. The fine co. and magnificent scenery gave the best of satisfaction, and the booking of this attraction at our standard house shows that the home management is enterprising and up-to-date. Of the co. nothing but praise can be said, although some changes have been made from the original cast. Madame Januschek stands out most prominent as the Rosenbaum. Her acting is superb and natural and finished. Annie Veamans has little to do, but does it in her usual easy way. Mrs. Veamans is a favorite here, and received a hearty reception on her first entrance. Lillian Laurence, the leading lady, does the work. Her part is a hard one, a distasteful one, and she succeeded in being roundly hissed for her wicked, devilish villainy. Fanny Cohen dances nicely, and Maude Barnes is very neat as Mary Lovell. Of the men Fred Bond, George C. Boniface, W. A. Whitaker, George D. Chopin, and J. E. Whiting are a grand aggregation, and each one individually make a hit. The play is handsomely mounted and the appointments are perfect in every detail. Fred Hallen's Twentieth Century Girl 6-11. The Cotton King 13-18.

Colonel Robert G. Ingersoll lectured at the Academy of Music Dec. 29 on The Bible to crowded house. The lecturer took up each page of the holy book, and said, among other things, that the new woman should use a tinner in her every day life.

The Palma Club held its second stag of the season at the club theatre Dec. 30, and it was a grand success. Among those appearing were Sherman and Morrissey, a funny, clever knockabout team. Joe Hart, an entertaining baritone. Estelle Lowenworth, a good song and dancy actress and a high kicker. Cable and Anderson, a fine sketch team. Miss Perry, who gave lifelike impersonations of all the prominent actresses in New York. Daisy Maher and her band of pickaninnies, and a rattling set-to by two local boxes.

Manager George Hartz, of the Lyric Theatre, Hoboken, had a capital book for 30 Jan. 1, but on account of the co. burning up, sine of the Night 5 led the date. It is a good melodrama, and Frank Carrington heads a fine co. Jacob Litt has purchased the play, and will send it out next season thoroughly equipped.

Joe Browne, manager of Waite's Comedy co. (Western) was a visitor 28, and presented me with his latest photograph. He is a portly, good looking fellow, and a fine sketch team. Miss Perry, who gave lifelike impersonations of all the prominent actresses in New York. Daisy Maher and her band of pickaninnies, and a rattling set-to by two local boxes.

The Dr. Bill co. was compelled to lay off 30-4 on account of sickness.

Our local playhouses had S. R. O. out at 7 p. m. New Year's night.

WALTER C. SMITH.

LOUISVILLE.

At the Grand Opera House, The Prodigal Father was given week commencing 30 by a good co. The play is a familiar one here, and has always been popular. Clay Clement opened.

Another of Glen McDonough's plays, De'monico's at Six was presented for the same period at the Avenue. Florence B. nley follows next week.

The New Meteors co. was the attraction at the Buckingham Dec. 30-4. Dot Davenport, Kitty Morton, Carr and Jordan, and other first class specialty people made up a good bill. The Tenny and Woods open 6.

Sowing the Wind by one of the Frohman co. and Roland Reed filled in three nights here week commencing 30.

Padewski will give one recital in Louisville 9. Mrs. General Tom Thumb and her co. of Lilliputians appeared at the Temple 2-4 to large business. Creston Clarke will open 6.

Manager W. H. Moffett announces that the Temple Theatre will now be continuously open, and names among other attractions during January Modjeska, Richard Mansfield, and Nat. Goodwin.

There is an exhibition of Eskimos at Music Hall, which has been running since Dec. 25, and remains indefinitely. They have a number of artistic curios, and the exhibition has been quite lib-rally patronized so far.

Will Castleman, the young Louisville singer, who was so successful with the Bostonians, the Duff Opera co. and others left Christmas Day for Chicago to join the Bob Roy co. He will act as understudy to William Pruett.

F. M. Hacker, formerly a member of Morebach's Apex Orchestra of the New Buckingham, now located in Atlanta, was pictorially represented in the Courier Journal. Mr. Hacker is coming to the front as a composer, as co. by his original musical arrangements being used by professional people on the road.

The Messiah was sung at Music Hall by local talent Dec. 30.

Mary Hampton, of the Sowing the Wind co., is a Louisville girl, although she has spent a very small portion of her life here. She has appeared in this city only a few times, each time making a most favorable impression. In an interview with a Courier Journal writer, she speaks most entertainingly of her life here, particularly as a school girl at the Nazareth convent.

CHARLES D. CLARKE.

CHARLESTON.

Mabel Paige, at popular prices, proved a strong attraction Christmas week. Two performances were given daily to full houses. The co. has been greatly strengthened by the addition of Oscar Sivon and Josephine Florence Sheppard.

The Stowaway Dec. 30 to light business. Manager Booker has decided to close in Jacksonville 3. He will take the co. by steamer to New York, where they will lay off three weeks and then probably resume their tour.

Lillian Russell will inaugurate the new year at the Academy in La Grande Duchesse. The entire house has been sold at double the usual prices, and a large and fashionable audience is assured. The receipts will probably reach \$2,000.

The Land of the Midnight Sun, which was booked at the Academy of Music 2, has canceled, the co. having closed the season on account of poor business.

C. R. Gardner is an 'entired to appear here 7. The following manager spent Christmas 2 in the city: Harry Selby Fulton, in advance of Lillian Russell; J. K. Oliver, ahead of The Stowaway, and J. W. Guild-touch, representing Mabel Paige.

Manager Harry Booker attributes the poor business in the South to the Atlanta Exposition. Theatrical co. here are feeling its effects, just as they suffer in the West after the Chicago Fair had absorbed all the loose change from that section.

R. M. SOLOMONS.

SAN ANTONIO.

Barring a minstrel performance by local talent, De Wolf Hopper has been the only attraction at the Grand Opera House the past week. He presented Dr. Syntax on Christmas night, and also gave a matinee performance on the same day. He played to packed houses both performances, and while he, as well as his co., created a most favorable impression, the play did not. Dr. Syntax lacks much of being a comic opera. Mr. Hopper while here was royally entertained by some of the members of the San Antonio Club.

From the way W. H. Crane goes through Texas and skips San Antonio, one would infer that he either has a grudge against the city or has small appreciation of its financial worth. Stuart Robson used to do this, but now finds San Antonio one of his b. st towns. San Antonio can always be relied on for liberal patronage to good attractions.

The coming attractions at the Grand will be Richards and Pringle's Georgia Minstrels, The Old Homestead, The Rainmakers, and Otis Skinner.

WILLIAM L. SIMPSON.

GALVESTON.

The management of the Grand having suffered disappointment in the failure to materialize of the attraction originally booked for Christmas, secured Richard and Pringle's Georgia Minstrels as a makeshift with insufficient success possibly expected. No great hopes being raised, there was consequently but little, if any, disappointment felt at the result by anybody. De Wolf Hopper made his initial appearance here Dec. 27 with exceedingly gratifying returns. The audiences were satisfied, and the comedian did not fail to be otherwise, judging from the warm reception accorded. In short, the engagement was a decided success in

every way. While the elongated fun-provoker duly established himself, no less was the good impression deservedly won by his diminutive helpmeet Edna Wallace-Hopper, and the more than clever Bertha Waltzinger. Next week, The Rainmakers, Otis Skinner, and The Old Homestead.

C. N. RHODES.

OMAHA.

The Damrosch Opera co., at Boyd's Theatre Dec. 26-29 in Tannhauser, Die Walkure and Lohengrin was from every aspect a superlative success, musically, socially, pecuniarily. While strong in all points the crowning triumph of the season was the superb, faultless orchestration, all the glory of which but reflects the transcendent genius of the impresario, Walter Damrosch. The Boyd has also had a winning card in Charley's Aunt 28-1, which drew well.

Not since Joe Jefferson was here in Rip Van Winkle have we seen so beautiful a play, or an attraction that drew such cultivated and in all ways desirable houses. Each of the four big audiences was larger day by day, the last two S. R. O. Could we more highly show our appreciation than by stating that in response to a general desire upon the part of many who could not attend last week, a return engagement has wisely been decided on of four performances 2-4, the advance sale for which is tremendous. Frank Mayo in the title role, Frank E. Aiken as Vork Driscoll, Arnold Daly as Chambers, Frank Campan as Tom Driscoll, Eleanor Moretti as Rosy, Lucille Laverne as Patsy were recipients of continued approbation from demonstrative houses.

Lincoln J. Carter's Tornado has done well at the Creighton, playing six times, 29-1, to good houses. The New Year's Day crowd was a "corker." This is the third attraction of Mr. Carter's at the Creighton this season, all of them doing well.

Among the promised events at this house in the near future are Hamlet's Fandango, E. M. and Joseph Holland in A Social Highwayman, Hopkins' Trans-Oceanic Vaudeville, May Irwin in Widow Jones, The Twentieth Century Girl, Ada Rehan, supported by the Augustin Daly stock co., Casman's Royal European Vaudeville, Richard Mansfield, Robert Mantell, Cissy Fitzgerald in The Foundling and the Taviary Opera co.

MILWAUKEE.

Hoyt's A Runaway Colt began a three nights' engagement at the Davidson Dec. 30. This is the worst product of Hoyt's I have ever witnessed and contains none of the brightness of A Texas Steer or Trip to Chinatown. In fact it seems to have been built around Adrian C. Anson, whose popularity as Captain of the Chicago Base Ball Club is supposed to supply any and all histrionic shortcomings. E. M. and Joseph Holland in A Social Highwayman 2-4, Damrosch Opera co. 11-13.

The War of Wealth at the Bijou 2-4 had a prosperous week's business. The piece has been much changed since last seen here and as now presented is greatly improved. The third act showing the run on the bank and arrival of the American Express wagon with additional funds is a most realistic scene and one well remembered by many who witnessed the actual occurrence three years ago during the Plankinton Bank troubles. The applause after this scene was unusually vigorous, even for a Bijou audience. The co. is an unusually strong one and comprises such people as Lawrence Hanley, Thomas A. Wise, Malcolm Williams, John B. Maher, Fanny McIntyre and Laura Booth. Eugene O'Rourke follows 5-11 in The Wicklow Postman.

Manager Sherman Brown, of the Davidson, left for New York this week to attend to his bookings for next season. Sherman will make his exit from single blessedness shortly after his return.

Manager Litt, C. T. Dazey, author of The War of Wealth, etc., and A. W. Dingwall, the energetic manager of Mr. Litt's road co., spent the week here. They are greatly pleased with the War of Wealth as it now runs and will probably book it for a New York run, for which time is being held at one of the leading theatres.

Mr. Litt will probably put out three new plays shortly: one by Isaac Morris, called The Last Stroke, which will be produced in St. Paul Feb. 22. The other two plays are by H. Graffan Donnelly and Clay M. Greene.

E. T. McDONALD.

ST. PAUL.

At the Metropolitan Opera House M. Wilbur Dyer's excellent co. presented The Rajah Dec. 30-4, opening to a large and fashionable audience, evidently greatly pleased with the production. Henry M. Pitt was admirable in the role of Harold Wyncott, the Rajah. His work in the third act was impressive and effective, and heartily applauded. Mr. Pitt was the originator of the part of the Rajah, and his artistic interpretation of the character on his first appearance in St. Paul over a year ago was well remembered by many on this his second appearance before a St. Paul audience in the same part. Louis Bishop Hall was decidedly good in the role of Richard Dorely and does some very clever work in his interpretation of the part.

Edwin R. Philips was excellent as Joseph Jekyll; Alfred Johnson does a good piece of acting as Craig the convict; Charles Dunn as Buttons, and Henry Hynes as Mr. Job do good work, and deserve favorable mention. Annie Allt makes a charming Gladys Wyncott, and played the part in a graceful and fetching manner. Gertrude Swiggett is a bright and clever actress in the part of Emilia Jekyll. Charles H. Hoyt's A Runaway Colt co. 5-8, Damrosch Opera co. in repertoire 9-11.

At Litt's Grand Opera House Gus Hergie, supported by Jacob Litt's clever co. presented his new play, A Venetian Gentleman, Dec. 29-4 to S. R. O. The audiences were delighted with the play and the performance. It is well staged, the scenery being attractive and effective. Tompkins' The Black Crook co. 5-11. The Damrosch Opera co. engagement at the Metropolitan next week promises to be of the season.

GEORGE H. COLGRAVE.

MINNEAPOLIS.

At the Metropolitan Opera House the American Extravaganza co. gave Sinbad week of Dec. 29, opening to a good house and a decidedly successful one. The co. as a whole seemed to be in high spirits. Irene Verona gave an acceptable rendering of the title role. Jessie Villiers made a pleasing impression as Maraschina. Oscar Girard was cordially received as Fresco. William Broderick sang the role of the Pirate indifferently. Miss Barth made a decided hit with her graceful dancing. Anna Suits and Turner and Murphy contributed clever specialties, which caught the house. Costumes and stage effects exceptionally fine. Damrosch Opera co. 6-8.

At the Bijou Opera House The Devil's Auction opened a week's engagement 29 to two large houses, and scored an emphatic success. The production is as bright as ever, abounding in beautiful transformations, pretty girls and amusing absurdities. The cast was good throughout. William Ruge made a pleasing Chaos. Chris Bruno was very funny as Toby, Mildred Holden made an excellent impression as Carlos. Anna Moore appeared to advantage as Countess Fortuna, and Lucia Cierbo made a charming Christine. Gus Hergie in A Venetian Gentleman 5-11.

Annie Allt, the Gladys Wyncott of the Rajah co., announces that she has resumed her own name of Blanche Millen, by which she will hereafter be known.

F. C. CAMPBELL.

BALTIMORE.

Gilbert and Carr's new opera His Excellency which was produced at Ford's Grand Opera House for the first time in this city, proved a decidedly agreeable surprise. It did not seem to be a very heavy and stupid, but the audience at Ford's found it thoroughly enjoyable. The holiday business at Ford's has been fully up to the standard. The Show Girl 6.

At Harris Academy of Music The Globe Trotter did a large business. The play is a farce-comedy, treating of the old story of an American girl who does not want to marry a dunce of an English lord and is as full of absurdities as could be desired by any admirer of farce-comedy. William Hoy was as comical as ever, but the real comedy is in the hands of M. A. Kennedy, who is as clever as ever, though somewhat out of place. Henry Irving 6.

Sardou's Madame Sans Gêne, which was given at Albright's Lyceum Theatre in splendid style, has made a hit on two former occasions in this city. This success is being repeated, and large and delighted audiences are the rule. Kathryn Kidder appears as Madame Sans Gêne, and Augustus Cook as Napoleon. Their work in these roles is too well known to need comment. Minnie Palmer 6.

Oliver Byron was welcomed once again to his native city by large audiences at the Holiday Street Theatre. Ups and Downs of Life, in which he and Mrs. Byron played, is a sensational melodrama which they gave here last season. Rush City 6.

At the Howard Auditorium a Lew Dockstadet gave an



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ROSE COCHLAN.

amusing burlesque of President Cleveland. The remainder of the co. was very good. Isham's Octobers 6.

Sam Devere, the inimitable, entertained the patrons of Kerman's Monumental Theatre, and entertained them well. He took Spectacular by a very fair olio bill. The White Crook Spectacular 4-6.

HAROLD RUTLEDGE.

DETROIT.

Sardou's Gismonda, superbly presented by Fanny Davenport and her superior co., was given its first Detroit presentation Monday evening at the Detroit Opera House. Rumors of the gorgeousness of the production as seen elsewhere had reached the provincial ears, and a large and enthusiastic audience was assembled at the opening performance, which increased at each succeeding one during the week. Miss Davenport is, of course, conceded to be unsurpassed in her brilliancy of exploitation, but in her staging and costuming of Gismonda she has certainly outdone even herself. No labor of expense has been spared in the setting of the play and in the picturesque effects produced and in the richness and appropriateness of every detail the play has no equal on the stage of to-day. It is the most elaborate and notable of all her historical productions, and her engagement here this week promises to break all her brilliant past records in Detroit.

In Gismonda as the haughty Duchess of Athens, as the mother tortured at the seeming loss of her child; as the supplicant, quickly changing to anger and defiance when crossed; as the proud woman who esteems position more than all else, but who is overcome by the power of a love which places no value on anything else; as the avenger, and lastly as the woman, humbled but loving and great in her self-abnegation, Miss Davenport has ample opportunity in the true discernment of this variable and passionate character for the display of her splendid ability. It calls for the noblest effort of her artistic power, which she puts into it. Melbourne MacDowell's handsome presence and clever acting contribute much to grace the performance. As Almerio, Gismonda's herdsman lover, he discloses rare talents, and in the third act, which is the great act of the play, he lends Miss Davenport the strongest support. His reading of the lines where he clings to his right, passionately swearing his love and refusing to harbor it for wealth or titles, deserves the highest commendation, and evokes enthusiastic applause. Outside of the two principal characters the best work is done by Arthur Elliott as the bishop, W. H. Elwood as Zaccaria, Frank Tannehill as the blind doctor, John Robinson as Stradella. The Gismonda engagement lasts one week, and will be followed at the Detroit by the Bostonians.

At the Lyceum Ward and Vokes are holding the boards in A Run on the Bank, in which they are eminently successful in convincing large audiences every night that there is something to laugh at. Numerous theatre parties from outside the city have been coming in through the week to attend the performances, and they are having a very successful engagement, standing room being at a premium. Besides Ward and Vokes, who would make a very good co. all by themselves, there are others who contribute no small share to the general hilarity, in fact, the co. comprises some of the best specialty performers in the country. Among those especially deserving of mention are John Page, and Willnot Eckert and Emma Berg, the latter two appearing as operatic duettists. The Run on the Bank has been revised to a certain extent and is funnier than ever, eliciting no end of applause, and apparently giving perfect satisfaction to all who attend. It is running all week. Next week, The White Slave.

A melodrama entitled The Land of the Living, by the English playwright, Frank Harvey, was seen for the first time in Detroit at Whitney's on Sunday afternoon, 29, where it still continues to be the attraction. It is a good play written on the old-fashioned lines, which aims to give an instructive lesson in morals. William S. Hawkins as Gerald Arkwright, the hero, does very capable work, as does also Myron Calice in the role of the villain. Harry Webster as Fred Larkins does some good comedy work. Much of the scenery shown in the play is particularly good, and altogether it is proving very satisfactory to the numerous patrons of Whitney's Theatre. The engagement closes on Saturday, on the Mississippi opening on the following day.

O'Hooligan's Masquerade is running at the Empire. It was seen on the same stage in February, '95, under the title of The Colonel and I, but although the name has changed, the play has not visibly improved. W. A. Lang and Joe Conlan do the best work that is done.

At the Capitol Square, Horace Vinton's co. is playing Dion Boucicault's Led Astray, this week, and playing it well. Eda Clayton is seen in the character of Countess Chandonce, and Horace Vinton takes the role of Count Chandonce. The engagement of this co. will end at the Capitol Square, Jan. 11. During the last week they will give a review of the principal plays they have been seen in since the re-opening of the theatre, Nov. 17. By their conscientious endeavor and praiseworthy work, they have earned the good opinion of all since being in Detroit.

The specialties at the Capitol Square this week are the Ferguson Brothers, Tamer and Banks, and Eda Aarons.

KIMBALL.

on played in repertoire Dec. 22-23 and had the S. R. O. sign displayed every night. It is one of the strongest popular-price shows which have appeared here.

WICHITA.—CRAWFORD'S OPERA HOUSE (E. L. Crawford, manager). The Limited Mail Dec. 27 fair performance to very good business. Continue 4. The Fast Mail.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, manager). House dark Dec. 25. The Fast Mail Dec. 26. Temptations 1, 2. CRAWFORD'S OPERA HOUSE (E. L. Crawford, manager). Hunt's Canine Paradox and Hawthorn's Specialty co. 23-28. Through some sort of misunderstanding they were today unanimously either in the papers or on the bill-boards, and the public were not turning out to see a co. that they did not know was in town.

PITTSBURG.—OPERA HOUSE (McKim and Lane, managers). St. Plunkard played a good house Dec. 26. A Turkish Bath did a good line of business Dec. 27. Performance first-rate. Queen Esther was presented by a local co. to a crowded house. Slavton's jubilee singers had only a fair audience Dec. 27, but were very good. Fiedt's Magic. Maloney's Wedding 4. The Fast Mail.

MILWAUKEE.—OPERA HOUSE (Morris & Carr, managers). Slavton's Jubilee Singers Dec. 26, fair business and satisfactory entertainment. The Limited Mail Dec. 28 to light business.

FORT SCOTT.—DAVIDSON THEATRE (Hatty C. Davidson, manager). House dark the past week.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. L. Crawford, manager). Charles H. Vale's Twelve Greater Temptations, Dec. 29 to splendid business. The Limited Mail 1. Anna Eva Fay 2, 4.

PARSONS.—EDWARD'S OPERA HOUSE (Johnson and Steele, managers). St. Plunkard co. 1. Kimball Opera co. and Corinne 3. Field's Minstrels 9. The Fast Mail 13.

WINFIELD.—GRAND OPERA HOUSE (F. B. Myers, manager). Dark for past week. St. Plunkard 4. The Fast Mail.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager). House dark week Dec. 23-28. Woodward Midnight Watch 1. Auditorium (Charles J. Humphrey, manager). Concert by Oberlin College Glee Club 24 to a packed house, audience very much pleased. Lecture by Colonel L. F. Copeland 6.

KENTUCKY.

DANVILLE.—OPERA HOUSE (J. M. Cullins, manager). House dark Dec. 23-28. Paragon Theatre co. opened week's engagement Dec. 30 to small house. Schubert Symphony Club, Jan. 7. Clay Clement 14.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager). Hopkins' Trans-Oceanic Star Specialty Co. Dec. 26 gave a good performance to a fair audience. Prof. Sauer and Mrs. Baldwin dressed crowded houses. 30 L. Katie Emmett 6. Charles H. Vale's Twelve Temptations 8. The Hustler 14. Charles Cowles 17.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers). McDoodle and Poodle, Dec. 30 to fair house. Schubert Concert co. Jan. 1. Wm. Hoey 9. A Trip to Chintown 14. Clay Clement 17.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager). W. H. Crane, in large auditorium, Dec. 24 to large business, performance excellent. Baggage Check, matinee and night, 25 to good houses; performance good. Trans-Atlantic Specialty co. 28 to fair business; performance fair.

WINCHESTER.—OPERA HOUSE (Walker Baughman, manager). A Fatted Calf, Dec. 21; light house; excellent performance. A Baggage Check Dec. 24 to big business. Rice and Barton Jan. 8. Hoey's Trip to Chintown 18. Clay Clement 16. John Griffith 28.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager). Corinne in Hendrick Hudson gave two performances Christmas large houses. Charles A. Gardner in The Prize Winner played to a good house Dec. 27. O'Flarity's Vacation 6. Donnelly and Grand 9. Haverly's Minstrels 13.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Hoot, manager). House dark week commencing Dec. 30.

MONROE.—OPERA HOUSE (C. T. Madison, manager). Charles A. Gardner Dec. 28 to good business; performance good.

NEW IBERIA.—OPERA HOUSE (Max Mattes, manager). The Emma Warren co. in repertoire Dec. 23-28 to fair audiences. The Mystic Star Minstrels (a local organization, scored a decided hit 29. S. R. O. sign displayed. Net receipts, \$226, turned over to the Ladies' Aid Society.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tuk-Wherry, manager). Katherine Robert co. Dec. 30-4; good business. CITY HALL (George H. Libby, agent). Lieut. Peary's lecture 28 was well attended. In Old Kentucky 2, 3. John L. Stoddard lectures on Naples and Pompeii 6. Constantinople 13. Napoleon Bonaparte (new 2). The Glories of India 27. A Year of Japan Feb. 3. Keller 14. Ondrick 29.

KOTCHMAR HALL (Othello Prince, manager). Shakespeare Water Cure 31, one of the best amateur productions ever seen in Maine. Opera Pistol 1. S. R. O.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager). House dark Dec. 30-31. In Old Kentucky 4.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager). Gilbert Opera co. Christmas afternoon and evening gave a fine performance to fair business.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (J. H. Stahl, manager). Peck's Bad Boy to good business Dec. 30. Uncle Tom's Cabin 4.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Fittler, manager). The Cluss Concert co. to a small house Dec. 28. Fabio Romani played a fair house 30. Stetson's U. S. 1. C. 2. Shadows of a Great City 6.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Le Noir, manager). Barnham came here from its big Boston run Dec. 30, 31, and attracted two large and well pleased audiences. The co. is a very capable one. Company H. naval militia, assisted in the battle scene, and for their efforts the Barnham management presented them with a handsome flag Tuesday night. A Black Sheep was given for the third time to the capacity of the house 1, with Otis Harlan and others as fun-makers. The evening was notable for the presence of the author, Charles H. Hoyt, and his partner, Frank McKee, and the play went off with more than usual snap in consequence. Mr. Hoyt took notes copiously, as he is getting the play into good trim for the New York opening, and the next forenoon gave them a rehearsal here. When Otis Harlan was called out, he divulged the fact that Hoyt was in the audience, and the author had to come forward from the recesses of his box and make a speech. He thanked the audience, and remarked incidentally of Harlan's giveaway, that if Harlan was able to play the next night it would be because he, Harlan, was stronger than himself. The Fatal Card was given two good performances. 2, 3 by a capable co. Joe Murphy in Kerry Gow 4. Old Glory 6, 7. Salambo and Clivette's New Wonders 8, 9. The New Boy 10. Cleveland's Minstrels 11 with matinee. GILMORE'S OPERA HOUSE: The Ladies' Club 30-1 gave fair vaudeville performance.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers). Charles Frohman's co. in The Fatal Card closed Dec. 28, its four night engagement having played to heavy business. The piece is in excellent hands, and was greatly appreciated. Amy Bushy was absent from the cast her understudy, Edith Athelstone, playing the part in an able and satisfactory manner. John L. Stoddard lectured 30 before the usual large audience. Joseph Murphy, with Shaun Rhue 31 drew a crowded house of enthusiastic patrons of Irish drama. Barnham New Year's night and the rest of the week. The New Boy 6. Keller 10. 11. MUSIC HALL (W. H. Roody, manager). A Summer Shower, led by Arthur C. Sidman, pleased good business 28 and matinee. Mr. Sidman is a comedian of much merit, and was warmly received. Robert Emmett Sheridan, in Killarney played to paying houses 30-Jan. 1. Mr. Sheridan, although suffering from a severe cold, made a pleasing impression. Salambo and Clivette's Wonders 2-4. Down on the Farm 6-8. ITEMS: The Lowell Orchestra Society gave a recital 29, at which Fritz Bories, the cellist (who is visiting in town) played a few sections. Ethel Balch, of the Gilbert Opera co., is here for a few days.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P.

Meade, manager). The Burglar gave an excellent performance to fair business Dec. 27. Hanford, Spencer, and O'Brien in Julius Caesar 3. Sowing the Wind, return date 9. WILSON OPERA HOUSE (F. E. Swift, manager). Charity Ball 27. ITEM: Nora O'Brien, of the Hanford, Spencer and O'Brien co., was unable to appear here 3 owing to illness, and the play advertised, Romeo and Juliet was changed to Julius Caesar. W. F. Smith will organize a specialty co. which will tour Vermont and New Hampshire.

LYNN.—THEATRE (Dodge and Harrison, managers). The Kerry Gow was presented by Joseph Murphy and a capable co. Dec. 30 to a large audience. The character of Dan O'Hara, as played by Mr. Murphy, is quite true to nature. In Irving the Nora of the cast, calls for special mention. House dark 31-4. The Nickerson Comedy co., a new organization on the New England circuit, commenced a week's engagement in repertoire 5. A Kentucky Home. Under the flag, and The Two Orphans are among the plays to be presented. MUSIC HALL (Dodge and Harrison, managers). The French Guilty Girl Burlesque co. 26-28 played to good business, and was kindly received. Little Albin's English Sails 6-8. ITEM: The Wondersland Museum and Theatre, which opened a short time ago, is destined to become a fixture.

WORCESTER.—THEATRE (J. F. Rock, manager). Barnham Dec. 28 drew splendid houses. The manager of the play presented the local military co. which assisted them with a beautiful silk flag Old Glory 31; fair house only. LOTHROP'S OPERA HOUSE (A. T. Wilson, manager). Gatty Owen 28 to fair business. Murray and Mick co. packed the house 28-1. FRONT STREET OPERA HOUSE (Geo. H. Batcheller, manager). Watson Sisters' Burlesque co. 26-28 to full houses. Turner's English Girls 29-1 to good business.

SOUTHBOROUGH.—DRESSER OPERA HOUSE (J. S. Dresser, manager). Ullie Akersford failed to please a fair audience Dec. 30. Her play, Meinfa's Woes, failed to develop one redeeming feature. Joseph Murphy 9 in Kerry Gow.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, manager). Black Sheep Dec. 31; good house. Joshua Simpkins 7. Old Glory 11. Barnham 13. Sowing the Wind 15. Lost Paradise 18. Old Kentucky 25.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager). The house has been given entirely to local affairs this week.

MILFORD.—MUSIC HALL (H. E. Morgan, manager). Old Glory Dec. 28 pleased a large audience. Ullie Akersford 1-4. William A. Brady's Humanity 31.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager). Side Tracked Dec. 26. The Masqueraders 28; both to good business. Charles's Aunt 30; poor house and performance. Hoss and Hoss 1; enjoyable entertainment to big attendance. THE BARNER (Delmore and Wilson, managers). Ladies' Club Burlesque co. 26-28, fair business. Vandeville 30-1; a good entertainment.

BROCKTON.—CITY THEATRE (W. B. Cross, manager). The Nickerson Comedy co. in a repertoire of standard plays did a good business Dec. 23-28. Cleveland's Minstrels had fair houses and gave good performances matinee and evening 30. Sam T. Jack's Creole co. 4. Keller 8. Andrew Mack 19. Lost Paradise 18. Barnham 18.

SOUTH BRIMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Frothingham, manager). Arthur C. Sidman in A Summer Shower 3; Joshua Simpkins 8.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers). No attractions at present.

ADAMS.—OPERA HOUSE (H. O. Hicks, manager). The Burglar Dec. 28 to good business.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager). Robert Luce exhibited his stereoscopic views of Italian scenery and architecture Dec. 30 and will show a second series 6. Ullie Akersford 8-11.

TAUNTON.—TAUNTON THEATRE (R. A. Harrington, manager). McCarthy's Mishaps Dec. 27 to a large house.

ROCKLAND.—OPERA HOUSE (Edward Whitcher, manager). War songs by local church, with the aid of the G. A. R., Dec. 31; large audience; good performance. Leland T. Powers 2. Professor E. B. Beale, piano recital 7. Allen Lecture 8. Tyrolean Queen, by local talent 9. William Morris in The Lost Paradise 18. Sowing the Wind 22.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager). Charles Frohman's The Fatal Card co. drew very large Dec. 30; excellent satisfaction. Cleveland's Minstrels 1, afternoon and evening; very large houses. ITEM: Cleveland's Minstrels report doing a very large business in New England.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager). Charles Frohman's co. gave a fine performance of The Masqueraders Dec. 27 to a small but appreciative audience. Hoyt's A Black Sheep tested the capacity of the house 28; everybody more than pleased. Sawtelle's Dramatic co. opened a week's engagement 30 to good business. Old Tennessee 6, 7. Joseph Murphy 8. Barnham 10. 11. CITY HALL: Lovett's Boston Stars appeared to a good house 30.

FALL RIVER.—ACADEMY OF MUSIC (William I. Wiley, manager). William A. Brady's co. in Old Glory Dec. 27 to topheavy business. Cleveland's Minstrels 31 to fair business. Joseph Murphy's Shaun Rhue 1 drew a packed house. Fatal Card 4. Andrew Mack 8. Professor Keller 7. Lost Paradise 13. Barnham 15. 16. Little Christopher 17. Twentieth Century Girl 18.

RICH'S THEATRE (Edward E. Rich, manager). Sam J. Ryan in Irish Aristocracy closed a week's engagement 28. Salambo and Clivette's Wonders 30-1, small business. Field and Hanson's Variety co. 2-4. Derby Mascot 6-8. WONDERLAND THEATRE (E. J. Martin, manager). Sam T. Jack's My Uncle co. did a fair business 26-28. Sam T. Jack's Creoles 30-1 did a fair business, and gave satisfaction. Ladies' Club Burlesque co. 2-4.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Calahan, manager). Hoyt's A Black Sheep delighted a large audience Jan. 2, performance excellent. Mr. Harlan received a curtain call at the end of the second act. Tony Farrell in Garry Owen 4. Side Tracked 7.

GREENFIELD.—OPERA HOUSE (N. I. Lawler, manager). The Kodak Jan. 6. Tony Farrell in Garry Owen 18.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Cole, manager). Dr. Bill was to play here 28, but canceled.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager). House dark Dec. 26-27. Hoss and Hoss 8.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE (John T. Condon, manager). Charles Rohls made his first appearance here as a star Dec. 26 to light business, owing greatly no doubt to an uncalculated advance criticism which appeared in one of our daily papers. Mr. Rohls is a conscientious hard worker and deserves credit for undertaking so difficult a role as James Truman Harwell. The Mary Leavenworth of Margaret Anglin was creditable to that lady. Robert Hilliard 28 presented his new comedy, Lost-21 Hours, to excellent house. Mr. Hilliard is surrounded by a good co. The character work of Grant Stewart and Harry Rogers deserves special mention, as also the work done by Elliott Paget as the woman of the world. Albert Hart and a good co. gave us the same excellent presentation of Wang as last season on New Year's matinee and evening. Filled houses both performances. Joseph Hart in A Gay Old Boy 4. GRAND OPERA HOUSE (O. Starr, manager). White Slave, with a rather inferior cast, appeared week ending 22 to fair business. John Griffith presented Faust week of 30 to excellent business. He has with him just a fair co.

GRAND HAVEN.—OPERA HOUSE (E. T. Pennoyer, manager). Charles Rohls in The Leavenworth Case and A Physician in Spite of Himself Dec. 26 to fair house but which should have been larger, as the performance deserved better patronage. House dark 27-5.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager). Charles Hilliard in Lost-21 Hours Dec. 27. ITEMS: Owing to the sudden illness of one of the supporting co., what would have been an excellent performance was nearly a failure. Charles Rohls 30 canceled.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers). Robert Hilliard in Lost-21 Hours was greeted by a large and well-pleased audience Dec. 25. Wang 28 was witnessed by one of the largest houses of the season. Co. good. Alabama, which appeared 29, is one of the best plays seen this season. THAYER'S OPERA HOUSE (H. A. Thayer, manager). O'Hooligan's Masquerade played to poor attendance 28.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager). Fisk Jubilee Singers came 30 to good business. A Green Goods Man 2. University of Michigan Band and Glee Club 4.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager). Faust, with John Griffith as Mephisto, was seen by fair audience 27. The scenery and light effects are especially good. Wang drew a big house 30. Albert Hart as the Regent sustained his previous reputation as an entertainer, while Georgia Rediera Caine shared the honors with him. ITEM: The house has seen better business, but Manager Baird does not complain.

BATTLE CREEK.—HAMILTON'S OPERA HOUSE (E. R. Smith, manager). Alabama pleased a fair-sized audience Dec. 26.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager). Wang was the attraction afternoon and evening Christmas to S. R. O. house. Alabama 27 drew a very large audience and is a great favorite here. J. E. Toole 30. A Gay Old Boy 31 Jan. 1. Charles Rohls 2.

OWASSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers). J. E. Toole in Killarney and the Rhine Dec. 28 to light business; performance fair. Hickory Farm by local talent 1. Emily Banker in Our First 4. ITEM: John Tuller closed her engagement with A Soldier's Sweetheart co. at Pittsburg 23, and is now at her home in this city.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager). Robert Hilliard in Lost-21 Hours to fair house for matinee, and large audience for Christmas evening. Wang to S. R. O. 27. Rhue as Josephine, Empress of the French to small audience for matinee. Large house in evening to witness her as Nell Gwynne.

MISSOURI.

CAPE GIRARD.—OPERA HOUSE (J. F. Schuchert, manager). House dark Dec. 23-28.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager). The War of Wealth Dec. 25, 26, three performances, all to good business, made a distinct hit, strong co. Clay Clement in Old Dominion 30. Pudd'n-head Wilson 30-1. CRAWFORD'S THEATRE (Frank F. Hart, manager). The Limited Mail by rather weak co. with good scenic effects 23, 24, fair business. Twelve Temptations 30, Trilby 31-1.

FAYETTE.—OPERA HOUSE: Maloney's Wedding Dec. 28, small business, fair performance. Morrison's Faust Jan. 2. Slavton's Jubilee Singers 8. Ezra Kendall's Pair of Kids 9. Irish Stew 15. Chief Krater 21. ITEM: BUSINESS so far this season has been very good at this house.

INDEPENDENCE.—MUSIC HALL (Joe H. Borders, manager). Anna Eva Fay played to good business Dec. 23-25. Chicago Lady Quartette to fair business 26. Charity concert 31; good house. Original Tennessee Jubilee Singers Jan. 4. A Pair of Kids 11. ITEM: Manager Raymond, of the Hawaiian Band, spent Christmas with Mrs. Raymond of the Chicago Lady Quartette here.

CLINTON.—OPERA HOUSE (W. Brandt, manager). Al. G. Field's Black America played to S. R. O. Dec. 28. Lewis Morrison in Faust Jan. 7. Barnes and Marvin's Comedy co. Jan. 27-Feb. 3.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers). Country Circus to good business Dec. 30. A Money Order 1.

COLUMBIA.—HADDEN OPERA HOUSE (R. E. Hutton, manager). Morrison's Faust Dec. 28; excellent performance to good business. A Money Order 4. Agnes Wallace Villa 9.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager). Sharpley's Lyceum Theatre co. Dec. 23-29 to fair business. Al. G. Field's Black America 1. Kimball Opera co. with Corinne 2. Charles's Aunt 3. E. H. McCoy in Maloney's Wedding 5.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager). Al. G. Field's Negro Minstrels Dec. 25 gave two performances to good houses; audiences pleased. Anna Eva Fay 26 to small audiences. Lucia di Lamermoor 27 by Milan Opera co. The Vanderbilt University Glee Club 1. Charles H. Vale's Greater Twelve Temptations 4.

MEXICO.—FERRIS OPERA HOUSE (H. C. Eagon, manager). Morrison's Faust co. Dec. 27; good performance to a full house. Jule Walters in A Money Order 3. Agnes Wallace Villa 7. Ezra Kendall 9. ITEM: The manager of Morrison's Faust co. reports business good.

ST. LOUIS.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager). Morrison's Faust Dec. 30; good performance, to standing room.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager). The Bostonians in Robin Hood Dec. 27 to the house of the season. S. R. O. sign out at 7:30. Edith Terrington, a former Winonian, in the part of Annabel, was given a hearty welcome, receiving several recalls. Grimes' Cellar Door 1; Wang H. Hermann 15.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bioin, manager). Dark Dec. 23-28. Georgia University Quartette 6; Carleton Opera co. 9.

ST. CLOUD.—GRAND OPERA HOUSE (E. W. Durant, manager). House dark Dec. 23. Grimes' Cellar Door 3. The Rajah 9.

BULUTH.—LYCEUM (L. N. Scott, manager). House dark Dec. 25-2. A Kidway Court 3; 4. The Rajah 6, 7.

FARBALL.—OPERA HOUSE (C. E. White, manager). The World Against Her Dec. 30 to poor business. Lulu Warrenton Comedy co. 1. Devil's Auction 7. Charles's Aunt Feb. 7.

MONTANA.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager). Katie Putnam Dec. 31.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager). The Defaulter Dec. 25, poor performance to good house. Daniel E. Bandman in Damon and Pythias Jan. 1.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager). Henry E. Dixie and a clever co. in The Lottery of Love and a Night Off Dec. 23-25 to big business. Edie Elsie in repertoire week of 30.

ANACONDA.—EVAN'S OPERA HOUSE (John Maguire, manager). Henry E. Dixie and excellent co. in The Lottery of Love New Year's Night. Thomas Keene 1.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (C. R. Young, manager). Dark this week.

VIKSBURG.—OPERA HOUSE (Piazza Co., managers). Short Acts 27-28, delighted crowded houses; performance extra good.

NEBRASKA.

LINCOLN.—THE LANSING (Ed A. Church, manager). House dark Dec. 23-29. Pudd'n-head Wilson 31; large house and excellent performance. ITEM: Mr. Block, the business manager, has gone to spend New Year's with his parents at Springfield, Ill.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager). The Bride of Seville was presented by local talent Dec. 26-28; big business.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager). Gilbert Comic Opera co. Dec. 30-1 in repertoire pleased good houses. Barnham 6, 7. GORMAN'S THEATRE (Charles J. Gorman, manager): Old Tennessee 20-1, followed by Fay Foster's Burlesque co. remainder of week.

NASHUA.—THEATRE (A. F. Davis, manager): Sawtelle Dramatic co. closed a successful week's engagement with a sacred concert Dec. 29 to good receipts. Noss Jollity co. in The Kodak 1. The New Boy 3.

PORTSMOUTH.—MUSIC HALL (J. O. Avers, manager). Hoy's A Black Sheep drew well Dec. 26. Old Tennessee 2, 3.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Thomas W. Miner, resident manager): Bonnie Scotland, with its scenes of love and hatred, interpreted with Scottish songs and dances which tend to lessen the business of the situation made a favorable impression Dec. 30-4. The co. was an excellent one, the costumes picturesque and the scenery fine. The Fatal Card 6:11. In Sight of St. Paul's 13-18. H. R. JACOBS' THEATRE (M. J. Jacobs, manager): Peter Duffey appeared here 30-1 in his latest success, The Night Clerk. His main object of the piece is to amuse, it accomplishes its purpose. Mr. Dailey has plenty of chances to say funny things. Miss Veamans and John G. Sparkes help, and as good houses were pleased and everybody went away happy. The Night Clerk fulfilled its mission. The Silver King

8-8. Finnigan's Ball 9-11. Shaft No. 2, 13-18. ITEM: M. R. Curtis, in addition to the many legal complications in which he was involved, 23-28 caught a severe cold which prevented his singing any of the songs in Gentleman Joe 28. Josie Kennell, the nine-year-old daughter of John Kennell of the Irish Alderman, paid a visit to Newark 24 and was an addition to the alderman's forces on that date. At the marriage of John Clifford and Minna Smith of Baltimore, Md., which was solemnized 20, the bride was given away by the Hon. Henry C. Miner, while Thomas W. Miner, of this city acted as best man. E. Rosenbaum, manager of Peter F. Dailey, predicts a very prosperous season for his star. Among the visitors to Newark week 30-4 may be mentioned Sidney R. Ellis, whose Bonnie Scotland is playing here; Charles Barnard, author of The County Fair, and George Miner, who is visiting his brother. The suit brought against Manager Miner by the proprietor of the stereoscopic advertising curtain came up before Judge Dupue 31 and his decision was in favor of Mr. Miner.

TRENTON.—TAYLOR OPERA HOUSE (W. R. Williams, manager). Peck's Bad Boy co. Dec. 26-28. House was packed on every floor at each performance and the large audiences enjoyed greatly the pranks of the babies and specialties that were introduced. The Cotton King, an interesting melodrama, was produced New Year's afternoon and evening to the regular large holiday audiences. The scenic effects were beautiful. Old Homestead 8, 9.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starks, manager). Kennedy's Players closed a very successful week Dec. 28 establishing a record that has never been duplicated in the history of the house, it being filled every evening, and to overflowing on two nights. The Cotton King delighted a large audience 31 and received curtain calls at the close of each act. An excellent co. interprets the story in the pleasing actress Esther Lyon is the heroine. Arabian Nights canceled Jan. 1. Charles T. Ellis 7. Old Homestead 10.

ELIZABETH.—LYNN THEATRE (A. H. Sweeney, manager). The Black Crook pleased a fair-sized house Dec. 28. The costumes and scenic effects were very handsome. J. W. World, Louise Montrose and the Burroughs are deserving of special mention. Two Johns played to S. R. O. Jan. 1. Lillian Leonard, Wm. Austin and John L. Dwyer, in a very pleasing Charles Ellis 8. Maude Hillman 13-15. OPERA HOUSE (P. R. Childs, manager): Percy Plunkett in Yankee Notions drew good houses 1. Old Homestead 11. ITEM: The contracts will shortly be given out for the remodeling of the entire front of the Lyceum Theatre. Elizabeth City Lodge No. 289 B. P. O. E. are to have their annual banquet shortly.

PLAINFIELD.—STILLMAN THEATRE (Rich and Mader, managers): The Cotton King Dec. 30; excellent performance to medium business. The Temptation of Money 1, fair house.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. De Graw, manager). Lester Cohn and co. 6-11.

DOVER.—BAKER OPERA HOUSE (Wm. H. Baker, proprietor and manager). Two Johns Dec. 30, fair house, despite the bad weather. American Gaiety Girls 4.

BEHAVIOR.—NEW OPERA HOUSE (Widener Brothers, managers): Little Tiana 2 gave perfect satisfaction to a good house. The Burglar 8. Teddy Scanlan's co. in The Irish Volunteer 21.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The Two Johns with J. C. Stewart and Paul Dresser appeared to a very small house Dec. 28. The Paul Bryton co. canceled 1. John Drew 4. COLUMBIAN HALL THEATRE: Little Lord Fauntleroy 1.

Edwards, one of the original one hundred who organized the society in America. Mr. Edwards in an appropriate speech thanked them and invited them to the Tower Hotel where a banquet was served.

HONOLULU.—SHATTUCK OPERA HOUSE (S. Shattuck, manager). The Old Homestead gave universal satisfaction to large and fashionable house Dec. 28. Edward Harrigan in Old Lavender 1. Thomas E. Shea 6 for one week.

PENNYAN.—SHEPHERD OPERA HOUSE (C. H. Simon, manager). Charles Cowles in The Country Merchant Dec. 25, good performance to good business. Edward Harrigan in Old Lavender 1.

LOCKPORT.—HONG OPERA HOUSE (Knowles and Garfield, managers). House dark until when a Trip to Chinatown appears.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Hall, manager). The Capitol was thoroughly enjoyed by a fair-sized audience Dec. 26. The cast is a most proficient and meritorious one and gave a superb performance. Kate Claxton in The Two Orphans 1. Hanford, Spencer and O'Brien in The Lady of Lyons 11.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager). Special delivery with matinee Dec. 25 to good business. The Tornado 25 to good business and gave an excellent performance. The scenic effects this year are much better than heretofore. Cecil Spooner week of 30 to very good business and good satisfaction. Old Lavender 6. Ethel Tucker week of 13. Manager Allen canceled A Cracker Jack co. booked for 9.

SYRACUSE.—WELLES OPERA HOUSE (Wagner and Reis, managers). The Tornado 25 to good business. A Midsummer Night's Dream 2. Stuart Robinson 3. 4. Trip to Chinatown 7. The Foundling 8. 9. James I. Corbett 10. 11. BASTABLE THEATRE (Frank D. Hennessy, manager). Joseph Jefferson in Rip Van Winkle to packed house at double prices. The Burglar to good business. 1. Widow Heddell 10. 11. Holland Brothers (C. Lillian Blauvelt 11. H. K. JACOBS OPERA HOUSE (C. A. Edes, manager). Uncle Sam drew well 26-28. Washburn Sisters to good business 30. 1. The Tornado 24. White Squadron 6. 8. ALHAMBRA. Paderewski 6.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager). House dark past week except house entertainments.

MASSONE.—OPERA HOUSE (H. A. Putnam, manager). The Old Cronies played to large and well-pleased audience 26. Blandell orchestra concert under auspices of City Band to capacity of house. Uncle Hiram 3. Agnes Herndon 9. ITEMS: John E. Wells will appear in a new piece. The Roof Garden next season and is now looking time.

ELMIRA.—LUCY THEATRE (Wagner and Reis, managers). Edward Harrigan presented Old Lavender Dec. 25 to top-heavy house giving general satisfaction. Lost in New York 25 to matinee to large audiences. The Fencing Master 31 to S. R. O. The Old Homestead 2. Charles Kettley's Star Concert 3. Mackey Opera co. 11-15.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers). Primrose and West's Minstrels played to the capacity of the house Dec. 27. Con Hollow had good business 28. Mackey Opera co. 30-4 to good business. Excellent satisfaction. Cat's Paw 6. B. THEATRE (A. A. Feinysy, manager). Sheridan and Flynn's Big Sensation came 26-28 and was very largely attended. In Old Maine had good business 30. 1. Widow Heddell 4.

ALBANY.—OPERA HOUSE (Wagner and Reis, managers). One of the bravest 28 had only a fair house. Down on the Suwanee River, return engagement, 26, pleased a fair-sized house. Leavitt's Sider and Fly was presented New Year's night to good business and gave a pleasing performance. Harrigan's Old Lavender comes 2. A Thoroughbred 8. Corse Payton 6. ACADEMY OF MUSIC. Daniel A. Kelly opened 26 for three nights and Saturday matinee, presenting Outcasts of a Great City and The Shadow Detective to good business, performances satisfactory. Acme House co. had a fair week 30.

HERKIMER.—GRAND OPERA HOUSE (H. A. Diemel, manager). Widow Heddell 7. Fire Patrol 15.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager). A Thoroughbred Dec. 30, fair business; audience well pleased. Two Old Cronies 7.

ALBANY.—OPERA HOUSE (H. S. Newton, manager). Thomas E. Shea opened a week's engagement Dec. 30 and drew crowded houses. A Trip to Chinatown 6. Ward and Vokes 8.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager). Pete Baker who was to appear Dec. 30 failed to keep his engagement owing to financial difficulties in Syracuse.

PLATTSBURG.—THEATRE (W. A. Drowne, manager). New York Stars Dec. 29, fine performance to an appreciative audience. Tony Farrell 1, performance good and business big. Rice's 1492. 4.

PORT JERVIS.—OPERA HOUSE (George Lea, manager). Fencing Master billed for Dec. 2 canceled suddenly for some unknown reason at short notice. Stewart's Two Johns 6.

YONKERS.—MUSIC HALL (William J. Bright, manager). William Eddy in The Rising Generation gave a good performance to a packed house 1.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager). A Cat's Paw was presented 1, 2 by a clever and well-balanced co. before two fair-sized audiences. Both co. and play gave good satisfaction. The Nobles of the Mystic Shrine of this city attended in a body 2. Professor Lee the hypnotist 6-11. James J. Corbett in a Naval Cadet 13.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager). The New York Philharmonic Club gave a disappointing performance 30. The Burglar, under direction A. Q. Scammon 7.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager). A Country Merchant Dec. 27 to fair business; well-pleased audience. A Thoroughbred 31 to fair business. Union Hose Reception and Ball 3. Stetson's U. T. C. co. 6.

ONEIDA.—MUNRO OPERA HOUSE (E. J. Preston, manager). The New York Philharmonic Club presented The Fisherman's Luck Dec. 31 for benefit of the St. Patrick Church to large houses.

HUDSON.—OPERA HOUSE (Thomas Q. Sealbrooke, manager). The Speculator Dec. 28. Minnie Seward and co. commenced week's engagement in repertoire 30 at popular prices. The Fast Mail 6. Minstrel entertainment for benefit of local Masonic bodies 7, 8.

CORNING.—OPERA HOUSE (A. C. Arthur, manager). Dangers of a Great City Dec. 25 to big house. Old Homestead to pleased audience 27. Lee, the hypnotist, 30 to good business. Spooner Comedy co. 3-10.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager). Rush City Dec. 26, pleased a good house. Kate Claxton 3 in The Two Orphans; fair house; heavy rain; satisfied audience. Thrill 2. Trip to Chinatown 8. White Squadron 9. Ward and Vokes 13. Hanford, Spencer and O'Brien 16.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager). The Capitol drew a very large audience Dec. 27 and gave the best of satisfaction. Cecilian White Combination delighted a large audience 30. Con Hollow, Jan. 2. A Scrap of Paper 4 (local). Rice's Stock 6. Hanford, Spencer and O'Brien 13. Widow Heddell 16.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager). The Fencing Master to large business, 30, the State Hospital Dramatic co. presented The Mountain Wail, Jan. 1, for benefit of Thrall Hospital, to a S. R. O. house.

SARATOGA SPRINGS.—OPERA HOUSE (A. L. Churchill, manager). Rice's Comedians opened a week's engagement Dec. 30 to good business. TOWN HALL (J. M. Putnam and Co., managers). Lincoln J. Carter's scenic production, The Fast Mail, was fairly presented by a capable co. 31 to a good house. The stage was large enough to enable the co. to use all their special scenery, of which they carry ten sets.

NORTH DAKOTA.

FAROE.—OPERA HOUSE (C. P. Walker, manager). Katie Putnam Dec. 27 in The Old Line Kilt to fair business; receipts, \$300; audience thoroughly pleased. The Carleton Opera co. 4 in The Lily of Killarney, with

The Charity Girls as a curtain-raiser. Among the pleasing features is the rendition of the popular song "Tell Me That You Love Me" by Rene Atkinson. James Mackie and his co. of fun-makers 15 in Grimes' Grand Show. Jolly Joe Cawthorn in A Fool for Luck 21. Nellie McHenry 27, 28 in The Bicycle Girl. Action Manager Walker states that from Oct. 1 to Jan. 1 the average receipts for one-night attractions has been \$358.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager). Katie Putnam in The Old Line Kilt Dec. 27 to a good house. The Carleton Opera co. 2 in The Lily of Killarney.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager). Dark for past four weeks. Al. G. Field's Minstrels 12.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager). Land of Mothlight Sun 3.

OHIO.

DAYTON.—GRAND OPERA HOUSE (H. F. Feicht, manager). Al. G. Field's Minstrels and Utopia Christmas matinee and night to S. R. O. The performance was greatly and the after-piece of female was the best given by any side in the history of the season. A Texas Steer, with Tim Murphy in the principal part, to astounding good business 26. The farce comedy was brought out in its strongest force by a thoroughly competent co. and was heartily enjoyed. PARK THEATRE (H. F. Feicht, manager). The Midnight Special closed a week's engagement in good business 28. The melodrama, with all its sensational effects and strong climaxes, pleased. All the Comforts of Home 29 to big business. Competent cast well enjoyed. MEMORIAL HALL (Soldiers' Home). Al. G. Field's Minstrels and Utopia to a packed and delighted house 24. ITEMS: The children of the Orphans Home were the special guests of Manager Feicht at 4 and 5 opera House on Christmas matinee, and Al. G. Field's Minstrels never made little hearts happier. Al. G. Field was the Christmas attraction for two seasons in succession at the Grand Opera House, and the business for this year broke the record for big receipts. D. Philip Phillips, the advance representative of Walker Whiteside, was in the city 25.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager). Stuart Robinson in The Rivals and Government Acceptance to fine houses Dec. 27, 28. Mr. Hart, the author of the new piece, is with the co. and is constantly rewriting and changing it. The Sidewalks of New York is having a very successful week closing 1. The wonderful high dive of Speedy is the feature. On the Mississippi 10-12. Colonel Ingels 13. VALENTINE THEATRE (Lee M. Boda, manager). W. H. Crane 27, 28 in His Wife's Father Brother John, and The Senator to the capacity of the house. A Social Highwayman 30. 1. The Holland and Crane played against each other here for the first time since their separation. The meeting of the two former partners was very cordial, and they both did a good business, our citizens showing no favoritism whatever. Frank Marlowe, of Robinson's, is a Toledo boy. Capt. Palmont, of the same co., is a Toledo boy. He has been out of the co. for two weeks, but Mr. Robinson pays him full salary.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers). House dark week of Dec. 25-1.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Winter, manager). House dark Dec. 25-1. Widow Heddell 6.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager). Morrison's Faust Dec. 25, light house owing to the weather; very fine performance. A Cracker Jack 28, fair house; very beautiful performance. The Elks have secured the play of Alabama for their annual benefit in February.

LIMA.—FAIRBROT OPERA HOUSE (W. A. Livermore, manager). Hal Reid's Human Hearts, return date, pleased a goodly audience Dec. 23. A packed and delighted house greeted Walker Whiteside in Richard III. Christmas night. Al. G. Fields pleased a large house 27. J. K. Emmet 2.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager). Gilbert Opera co. 1 to a large audience; performance excellent and gave satisfaction. Hoyt's A Trip to Chinatown 10; Prodigal Father 15; Tom the Tinker 23; Joe Ott in The Star Gazer 28.

UNRICHVILLE.—CITY OPERA HOUSE (Elvan and Vanostrian, managers). House dark Dec. 23-1. Hawaiian Band booked for 26, failed to appear. A Baggage Check 15, Alabama 26.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager). Anna Davis Dramatic co. Dec. 23, Irving's version of Faust 27, in which was introduced a skirt dance. Hoyt's A Trip to Chinatown 1; Al. G. Fields 2. Lincoln J. Carter's Baggage Check 9. ITEMS: Washington Hoskins, of Charleston, W. Va., Opera House, is on a visit here to friends at 1. The Elks have secured the play of Alabama for their annual benefit in February.

FOSTERIA.—ANDER OPERA HOUSE (Campbell and Veon, managers). A Trip to Chinatown Dec. 26 drew one of the largest houses this season; audience well pleased. Norris Brothers' Equine and Canine Carnival 28 to good house. K. Emmet 1, Baggage Check 4. Faust 7. M. Palmer's Thrill 15. Kioke 18.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager). The Gilbert Comic Opera co. in Mascot (up to Date Dec. 30, large and well-pleased audience. Charles E. Blaney's A Baggage Check 11; Howorth's Hibernians 21.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers). De Leon's Comedians Dec. 19-21, poor business. Frank De Leon was fairly supported by Clifford J. Kennedy and Mr. H. de 23, S. R. O. Mr. Venie in the dual role was excellent, and by request, the performance was repeated 27, when every available portion of the house was occupied. The proceeds were turned over to a committee for the relief of the poor.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers). Walker Whiteside was greeted by an excellent and once Dec. 26 in his presentation of Richard III. His co. was good.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager). Royal Hawaiian Band Dec. 28 and sacred concert after on of 29 to very good business. The Band came to us in a very crippled condition, having been deserted by their treasurer, and having had their instruments attached at Cleveland, O., but were enabled to continue their tour through the kindness of the hands of Massillon.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager). A Baggage Check Dec. 27 gave a splendid performance to a big audience. Mozart Symphony Club 28, one of the finest concerts ever given in the city.

STUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager). Morrison's Faust Dec. 31 to a large and enthusiastic audience. Charles Cowles in A Country Merchant 4. Carrie Louis 6-11.

PIQUA.—PIQUA OPERA HOUSE (C. C. Saik, manager). Hoyt's A Trip to Chinatown Dec. 25 gave a good performance to S. R. O. Walker Whiteside in Merchant of Venice 30 to crowded house. Charles E. Blaney's A Baggage Check 2.

Tiffin.—NORRIS OPERA HOUSE (Charles L. Bristol, manager). The largest audience of the season greeted the Al. G. Field's Big White Minstrels Dec. 28. The performance was first-class and greatly enjoyed. Morrison's Faust 6. Gorman Brothers 9.

TROY.—OPERA HOUSE (Lee and Tamplin, managers). De Leon's Comedians Dec. 25-27, very light business; performance mediocre.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager). The De Leon Comedy co. Dec. 28 in repertoire to small house. The stranded Melnotte co. produced Comrades 30 for their own benefit to a small house. J. Jay Batten, the last backer of the co., has withdrawn from it and taken an interest in the De Leon co. Frederick Banett 2. Peck's Red Boy 6; Walker Whiteside 8. Ralph Ward, in advance of Peck's Red Boy was formerly Mirror correspondent at North Hampton, Mass.

CANAL DOVER.—R. 4 OPERA HOUSE (Reiter and Co., managers). Gilbert Opera co. Dec. 28, big house; fair performance. The Dazzler 4. Alabama 17. The

Royal Hawaiian Band failed to appear 25. ITEMS: Business at this theatre has been very large the past two months, all co. playing to big houses.

SPRINGFIELD.—GRAND OPERA HOUSE (E. E. Feltz, manager). The Tornado Dec. 25, full house. Pauline Hall Opera co. 27, business good. The Dazzler 28, fair business. A Trip to Chinatown 30, good business. A Baggage Check 1. Lewis Morrison 2. Frederick Ward 7. Howard Ather. Am Al. Star Specialty co. 8. Hoyt's A Trip to Chinatown (S. M. W. Jones, manager). The Dayton Symphony Orchestra 25. Eldon's Comedians 30. Jan. 1.

WASHINGTON C. H.—OPERA HOUSE (Wilson and Weisheimer, managers). Noble Dec. 28, good performance to large house. De Leon's Comedians 6-8.

MIDDLETOWN.—SOCIETY OPERA HOUSE (J. C. Breerton, manager). Noble Dec. 30, small but appreciative audience. Thrill 8.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rose, and Sowerby, managers). Pauline Hall in Doctor as delighted a crowded house Dec. 26. Frederick Banett 1. Alabama 3. Music Hall (J. H. Miller, manager). The Select Comedians opened a week of repertory at the Convent's Daughter.

MASSELIEN.—HAWKINS OPERA HOUSE (M. E. Harman, manager). The Hawaiian Band was to appear Dec. 21 but were detained in Cleveland on account of their treasurer absconding and their instruments being at a loss.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager). Nellie McHenry in The Bicycle Girl pleased a fair-sized audience Dec. 28. Some very good specialties were given during the several acts. A Cracker Jack did not prove a drawing attraction 30, performance did not live up to the average. Stuart Robinson and co. gave a fine production of Forbidden Fruit 11 to a very large audience. Gloria 11, matinee and evening, drew large houses.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers). Kiva Dec. 26, good business. Al. G. Field's 30, good business. The Bostonians 1. 2. special business. Alabama 1. Whitney Opera co. 9-11. ITEMS: Mr. and Mrs. H. C. Barnard, of the Bostonians, were entertained informally by Mrs. George Kiskin, about seventy-five being present. Al. G. Field, manager of the Grand, will take up his residence permanently in New York. His next appearance in the Grand will be in the Columbia Club during his recent engagement here.

CANTON.—THE GRAND (L. E. Cool, manager). Cool's Big Stock co. opened 1, matinee and night to immense houses. The President was presented, and very satisfactory. They return to the Grand the week of 11, with a change of programme nightly, at popular prices.

SANDUSKY.—NEW NEILSONS OPERA HOUSE (Charles Ratz, manager). Al. G. Field's Minstrels and Utopia gave a splendid performance Dec. 27 to one of the largest audiences of the season. The specialties were fine and numerous, while the burlesque Utopia was a side-splitting affair, which was enthusiastically received. The De Haven Comedy co. in repertoire opened 30 to S. R. O. for a week's engagement. James P. Forrest, in advance of German Brothers Minstrels, was here 1.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager). Morrison's Faust Dec. 30, full house. Gilbert's comic Opera 11, Alabama 13, Black Crook 15. Peck's Popular People 20.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager). Walter Sanford's co. in The Struggle of Life to good audience both matinee and evening 1.

VENA.—CITY OPERA HOUSE (C. L. McCullum, manager). Walker Whiteside in Richard III. S. R. O. performance good. Peck's Red Boy 8. ITEMS: The stage of this house has been sufficiently enlarged to accommodate the scenery of almost any co.

ST. MARYS.—THE GRAND (J. L. Smith, manager). Hoyt's A Trip to Chinatown Dec. 26 to a packed house; performance gave great satisfaction. A Baggage Check 3.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager). Schubert Concert co. opened the house Dec. 25 to a fair-sized house. A Baggage Check 30; Blackadder co. 1 and matinee; Rice and Barton 9; home talent 10. ITEMS: The Elks gave a Reuben and 30. High-topper, hats and blue jeans were worn by the gentlemen, and the ladies wore calico dresses and sun bonnets. The refreshments consisted of hard cider and gingerbread.

OREGON.

BAKER CITY.—RUST HALL (M. B. Goldstein, manager). Eunice Goodrich and Rattell's Baby week Dec. 23, fair business; good attraction.

PENNSYLVANIA.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager). The Gormans in The Gilhoys Abroad 28 to a fairly good house, fair performance. ALAN'S OPERA HOUSE (Alexander Adams, manager). Kittie Rhoades co. in repertoire of popular plays drew fairly well at low prices week Dec. 30-4. ITEMS: Kittie Rhoades was the guest of Prof. R. L. Druckenmiller and wife (ex-members of her co.) while here Dec. 30-4.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers). Hamilton's Trip to a Circus Dec. 27, fair performance and fair-sized audience. A neighbor, a professional reader, gave a poor entertainment 28 to a dissatisfied audience, benefit for O. U. A. M.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager). Hands Across the Sea gave a first-class performance to good house Dec. 31.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager). The musical Dec. 28 by Miss Leav and her class was a very delightful affair. Fencing Master 20; Lillian Kennedy 30.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager). Loden's Minstrels Dec. 25, only moderate business. Jolly Old Chums 31 to a fair-sized and delighted audience. The Fencing Master 9.

LANSFORD.—OPERA HOUSE (J. B. Breslin, manager). Del Vecchio and Waters' Variety co., billed for four nights, only played three, owing to poor business; very poor performances. Hands Across the Sea 3; On Erin's Shore 4.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager). Stone's Uncle Tom's Cabin Dec. 28 to good business; co. very poor. Dr. Bill 30 to deservedly poor business. Welsh Brothers 20th Century Vaudeville co. 4. Hi Henry's Minstrels 6. Old Homestead 7. Central Theatre (H. A. Gorman, manager). The Lewis Comedy co., brass band and orchestra, with Maude Elliott as the soubrette, did only fair business Dec. 22-28.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, lessee and manager). Corse Payton Dec. 23-28 to excellent business. S. R. O. sign being displayed at each performance. Midnight Special 1; The Gormans 2; A Cracker Jack 4.

PITTSBURGH.—MUSIC HALL (J. A. McDougall, manager). This E. Shea Dec. 23-28, S. R. O. at every performance, one of the most successful week's engagements in the history of the house. Dr. Bill 1 and matinee; good business. Coming. One of the Bravest, Agnes Herndon, Howard Stock co., William Barry and The White Crook.

FREELAND.—OPERA HOUSE (John J. Slattery, manager). Welsh Brothers Vaudeville co. failed to appear Dec. 28. The new Opera House will be finished by the latter part of January.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers). Kate Claxton Dec. 26 in The Two Orphans to a small but very appreciative audience; co. good. The inclement weather kept many people away. John Kernell in The Irish Alderman 1 to a good-sized and enthusiastic audience.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers). One of the Bravest Dec. 27, small attendance. The Old Homestead 30, large and pleased audience. Down on the Suwanee River 1, Edward Harrigan in Old Lavender 3. A Thoroughbred 4. Ethel Tucker 6-12.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager). Gloria Dec. 17, pleased a small house. Down the Slope 25, large house; co. poor. Entertainment by High School 2. Boyd's Minstrels 7. Tim the Tinker 16. Drummer Boy of Shiloh 22-24. Stetson's U. T. C. co. 30.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager). The Ideals, with Beatrice Earle as the particular star played to big business Christmas week. Stowe and Co.'s U. T. C. Jan. 1, Primrose and West's Minstrels 1.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager). On Erin's Shore Dec. 26 to light business. Andrew Mack 27 in Myles Aaron to large business. Primrose and West's Minstrels 26 to packed

house. Lost in New York 1, matinee and evening, to large business. DICKIN THEATRE (George F. Davis, manager). Down on the Farm 28 to large business. Horace Ewing in Widow Heddell 30 to good business. The Frothingham (Wagner and Reis, managers). Thrill Dec. 30 to fair business. Charles H. Hopper a charming Fadden 1, matinee and evening, to large business.

PUNASUTAWNEY.—MORRISON THEATRE (Opera House). Charles F. Davis, manager. Boyd's Modern Minstrels Dec. 28 to fair business; performance very bad. Outcasts of a Great City 1. Tim the Tinker 4. Battle of Gettysburg to local talent 6-8. Lost in New York 9.

MILTON.—ACADEMY OF MUSIC (Haworth and Co., managers). John E. Brennan in The Tinker Dec. 26, drew a small audience. House dark Dec. 27.

MINEERSVILLE.—OPERA HOUSE (Bishop and King, managers). Mackey's Matinee Dec. 12, fair performance, fair business. A Cracker Jack 17, toward a fair-sized audience. Fred Ritz in house crowded.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers). Spider and Fly in fair business afternoon and evening Dec. 28. Morrison's Faust to a large and well-pleased audience 27. The Gormans in The Tinker 1. Lillian Kennedy gave best of satisfaction to fair business 11. Specialties excellent.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worthman, manager). William Hays in The Globe Trotter 26 to a large audience, delighted with the performance. Oliver Byron, supported by Kate Byron and an excellent co., appeared in The Tinker and Down of 11, 27, excellent performance to good business. May Smith Robinson with capable co. gave Little Tinker 30, 1 to fair business and very satisfactory performance. Clifford King 11. Wally's Ideals 13-15. Lillian Kennedy 30. 21. Mackey Opera co. 22-24. Land of the Midnight Sun 30.

YORK.—OPERA HOUSE (J. C. Penta, manager). M. A. A. Star Circus drew a full house Dec. 26 to great interest by Fred E. R. The Tinker, by A. M. Carl Hanson in Spider and Fly, matinee and evening, 28, drew good houses to a most meritorious production. The Jolly Old Chums 28 attracted a fair house to good entertainment. The Soubrette Opera co., at popular prices, opened a three-day engagement 30 with The Princess of Tremblay to big business. Primrose and West's Minstrels 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

COLUMBIA.—OPERA HOUSE (James A. Atkinson, manager). Joseph Callahan 2 in a new play, but failed to attract.

TYRONNE.—ACADEMY OF MUSIC (G. W. Hamersley, manager). House dark Dec. 24. House dark Dec. 25.

LEBANON.—FRANK OPERA HOUSE (George H. Spang, manager). On Erin's Shore 1 to a small but enthusiastic audience.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager). Lillian Kennedy in A Batch of Blunders 4.

LOCK HAVEN.—OPERA HOUSE (J. H. Stevens, manager). John E. Brennan Dec. 31 in Tim the Tinker to small but well-pleased audience. Lillian Kennedy 29 in A Midnight Frolic.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers). The Wagon Comedy co. have been drawing big business this week at popular prices. The daily matinees have taxed the capacity of the house. A Texas Steer 7.

BERWICK.—P. O. S. OF A OPERA HOUSE (F. E. Kitchin, manager). Duhan Clark's Female Minstrels 1 to a good-sized house; audience seemed well-pleased. White Crook 16.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager). Haworth's Hibernia 1 gave a satisfactory performance to a top-heavy house. Tim the Tinker 1.

MAUCH CHUK.—OPERA HOUSE (John H. Faga, manager). Dr. Bill Dec. 30 to a good house; performance excellent.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees). The Old Homestead played to the largest audience of the season 1, co. giving excellent satisfaction. Darkest Russia 6, Gus Hill's Novelty co. 7, Primrose and West's Minstrels 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

MEAD

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us at or before that date.

DRAMATIC COMPANIES.

A. BERRY TIER (Fitz and Webster): Birmingham, Ala., Jan. 7, Huntsville 8, Decatur 9, Columbia 10, Tusculum 11.
A. BOWERY GIRL (Harry Williams, mgr.): Toronto, Ont., Jan. 5-10, New York city 12-17.
A. MOSEY ORDER (Jule Walters): Litchfield, Ill., Jan. 7, Pans 8.
ALABAMA (Clement Bainbridge, mgr.): Portsmouth, O., Jan. 8, Zanesville 9, Wheeling, W. Va., 10, East Liverpool, O., 13, Beaver Falls, Pa., 14, New Castle 15, Massillon, O., 17, Warren 18.
A. RAILROAD TICKET (Omaha, Neb., Jan. 6-8.
A. RACE OF BLINDERS (Edith Ellis): Altoona, Pa., Jan. 8, Scottsdale 9, Uniontown 10, Rochester 11.
ANDERSON THREE REFS (Oxford, Ind., Jan. 6-11.
A. CONTENTED WOMAN (Hoyt and McKee, mgrs.): Boston, Mass., Jan. 6, indefinite.
ANTISTIN DALL'S STOCK CO. New York City, Indefinite.
ALEXANDER SALVINI (W. M. Wilkinson, mgr.): Austin, Tex., Jan. 10.
A. CRACKER JACK (Wheeling, W. Va., Jan. 6-8, Rochester, N. Y., 10-18.
A. TURKISH BATH (E. H. Macoy, mgr.): Terrell, Tex., Jan. 8, Arkansas City 9, J. J. Dellinger, mgr.: Worcester, Mass., Jan. 6-11, Palmer 14, Ware 15, Westfield 16, Williamstown 18, Chatham, N. Y., 20, Lansingburg, 23, Penn Yan, 28, Lyons, 29, Rochester 30, Feb. 1, Litchfield 35, Stanton, Pa., 6-8, Wilkes-Barre 10, 12.
A. VENUS IN VENTILATOR (Gus Heege, mgr.): Minneapolis, Minn., Jan. 5-11.
A. RUNAWAY COIT (Hoyt and McKee, mgrs.): St. Paul, Minn., Jan. 6-8.
A. BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6, indefinite.
ANY LADY AND FRANK DIXON (D. S. Vernon, mgr.): Philadelphia, Pa., Jan. 6-11, Toronto, Can., 11-14, Ada Van Etta (Charles L. Young, mgr.): Detroit, Mich., Jan. 5-11.
A. V. FRANKSON'S STOCK (Northern, Edwin Elroy, mgr.): Montreal, Can., Jan. 6-11, Quebec 13-18.
A. YANKEE FLAHERTY (Hoyt and McKee, mgrs.): Harrisburg, Pa., Jan. 7, Wilkes-Barre, Pa., 8, Buffalo, N. Y., 9-11, Lockport, N. Y., 12, Canton, N. Y., 13, Hamilton 15, London 16, Port Huron, Mich., 17, Bay City 18.
A. HAPPY LITTLE HOME (George E. Monroe): St. Louis, Mo., Jan. 6-11.
ANTISTIN DALL'S COMEDIANS (Buffalo, N. Y., Jan. 6-11.
BOUCHIERE-LI-MARTINOT (Boston, Mass., Jan. 6-11, indefinite.
BEN HUR (W. C. Clark, mgr.): Bridgeport, Conn., Jan. 9-11, Pawtucket, R. I., 16-18, Woonsocket 20-22.
BUSCH OF KEYS (Gus Rothner, mgr.): Waukegan, Ill., Jan. 7, Goshen, Ind., 8, Detroit, Mich., 9-11.
BUBB COMEDY (George H. Bubb, mgr.): Augusta, Me., 11, Portland, Me., 12, Portland 20-25.
BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Boston, Mass., Jan. 6-11, Brooklyn, N. Y., 14-18.
BU-MAH (Lawrence, Mass., Jan. 10, 11.
BROWN'S COMEDIANS (J. G. Brown, mgr.): La Grange, O., Jan. 6-8, Wiloughby 9-11.
CARRIE LOUIS (John Himmlein, mgr.): Scrabbleville, O., Jan. 6-11, Akron 13-18, Mansfield 20-25.
CHRISTON CLARK (Nashville, Tenn., Jan. 7, 8, Louisville, Ky., 9-11, Frankfort 10, New Albany, Ind., 14, Owensboro, Ky., 15, Henderson 16, Lincoln, Ill., 18, Peoria 20.
COON HOLLOW (Buffalo, N. Y., Jan. 6-11, New York city 12-18.
CHARLES L. DAVIS (Alvin Joslyn): Council Bluffs, Ia., Jan. 9.
CAPTAIN PAUL (Philadelphia, Pa., Jan. 6-11.
CARL SPOONER (R. S. Spooner, mgr.): Corning, N. Y., Jan. 6-11, Altoona, Pa., 13-18.
CORSE PAYTON (David J. Ramage, mgr.): Oregon, N. Y., Jan. 6-11, Elmira 13-18.
COMPTON'S PLAYERS (Guenther and Hallenbeck, mgrs.): Creston, Ia., Jan. 6-11.
COOL & STOCK (Floy Crowell and Charles Mortimer): East Liverpool, O., Jan. 6-8, Wabash 9-11.
CHAMBERS OLCOTT (Augustus Pitou, mgr.): Harlem, N. Y., Jan. 6-11, Brooklyn 13-18, New York city 20-25.
CLAUDE GILLINGWATER (Keithsburg, Ill., Jan. 18, Oshkosh, Ia., 20.
CHARLES T. ELLIS (Atchie H. Ellis, manager): New Brunswick, N. J., Jan. 8, Hoboken 9-11.
CHARLES COVENS (Cincinnati, O., Jan. 6-11, Bucyrus 13, Galion 14, Xenia 15, Jackson 16, Mayville, Ky., 17, Richmond 18, Louisville 19-24.
CLAY CLEMENT (Joseph Adelman, mgr.): Louisville, Ky., Jan. 6-11, Lexington 13, Danville 14, Mt. Sterling 15, Winchester 16, Paris 17, Frankfort 18.
CHARLES ROHLFS (Brightly Dayton, mgr.): South Bend, Ind., Jan. 8, Coldwater, Mich., 9, Ann Arbor 10, CHARLES R. N. Y. (No. 1, Charles Frohman, mgr.): Brooklyn, E. D., Jan. 6-11, Philadelphia, Pa., 13-18.
COLMAN AND RUSSELL'S COMEDIANS (Burlington, N. J., Jan. 6-8, Syracuse, N. Y., 9-11.
CHIMMIE FADDEN (Charles H. Hopper): Philadelphia, Pa., Jan. 6-11, New York city 13-18, indefinite.
CHARLES A. GARDNER (D. V. Arthur, mgr.): Charleston, S. C., Jan. 7, Augusta, Ga., 8, Macon 9, Chattanooga, Tenn., 10, Knoxville 11.
COTTON KING (Western, W. A. Brady, mgr.): New York city Jan. 6-11, Jersey City, N. J., 13-18.
COTTON KING (Eastern, W. A. Brady, mgr.): Scranton, Pa., Jan. 7, Wilkes-Barre 8, Williamsport 9, Hazleton 10, Allentown 11, Richmond, Va., 13, Roanoke 14, Knoxville, Tenn., 15, Chattanooga 16, Atlanta 17, Ga., 18, 19.
DAVIS ON THE FARM (Lowell, Mass., Jan. 6-8, Manchester, N. H., 9-11, Fall River, Mass., 13-15, Bridgeport, Conn., 16-18.
DONNELLY AND GIBBARD (Dallas, Tex., Jan. 7, 8, Shreveport, La., 9, Hot Springs, Ark., 10, Little Rock 11.
DARKEST RUSSIA (Sidney R. Ellis, mgr.): Youngstown, O., Jan. 7, New Castle, Pa., 8, Salem, O., 9, Canton 10, Akron 11, Mansfield 13, Lima 14, Findlay 15, Toledo 16-18, Detroit, Mich., 20-25.
DRUMMOND'S SIX (J. M. Ward, mgr.): Peoria, Ill., Jan. 6-8, Springfield 9, Frankfort, Ind., 10, Hamilton, O., 11, Cincinnati 12-18, Chicago 13, 18-25.
DAN MCCARTHY (Albany, N. Y., Jan. 6-8, Bennington, Vt., 9, Burlington 10, Plattsburgh, N. Y., 11, Montreal, Can., 13-18.
DERRY MASCOIT (Fall River, Mass., Jan. 6-8.
DANIEL SULLY (North Platte, Neb., Jan. 8, Kearney 9, Grand Island 10, Lincoln 11, Hastings 12, Beatrice 14, Hiawatha, Kans., 15, St. Joseph, Mo., 16, Leavenworth, Kans., 17, Lawrence 18.
EMILY BANCROFT (Out Flat, Thomas W. Ryley, mgr.): Bay City, Mich., Jan. 7, Flint 8, Kalamazoo 9, Coldwater 10, Battle Creek 11, Chicago, Ill., 14-18.
EPHIE ELLMER (Hamilton, Mont., Jan. 8, Missoula 9, Spokane Falls, Wash., 11, Seattle 14, Vancouver, B. C., 18, 19, Victoria 20, Tacoma 21, Tacoma, Wash., 22, 23, Olympia 24, 25.
ENEMIES FOR LIFE (Lee Moses, bus. mgr.): Amesbury, Mass., Jan. 8, Fall River 9-11.
ELDON'S COMEDIANS (Van Wert, O., Jan. 6-11, Huntington, Ind., 13-18, Alexandria 20-25.
E. H. SOUTHERN (Harrisburg, mgr.): Chicago, Ill., Dec. 9-11, 13, Boston, Mass., 14, indefinite.
EIGHT BILLS (John F. Byrne, mgr.): Pittsburg, Pa., Jan. 6-11, Uniontown 10, McKeesport 14, Butler 15, Franklin 16, Titusville 17, Erie 18, Canton, O., 20, Columbus 21, 22, Springfield 23, Dayton 24, Middletown 25.
EMMA WARDEN (Thibodaux, La., Jan. 6-11, White Castle 13-19, Plaquemine 20-25.
EDWIN HANFORD (Schenectady, N. Y., Jan. 8, Amsterdam 9, Little Falls 10, Johnsonville 11.
ETHEL TUCKER (H. P. Meillon, mgr.): Bradford, Pa., Jan. 6-11, Jamestown 9, N. Y., 13-18.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Jan. 12, indefinite.
E. M. AND JOSEPH HOLLAND (Richard Mansfield, mgr.): Bay City, Mich., Jan. 8, Saginaw 9, Grand Rapids 10, Fort Wayne, Ind., 11, Syracuse, N. Y., 13, Rochester 14, 15, Buffalo 16-18.
EDWARD HARRIGAN (M. W. Hanley, mgr.): Warren, Pa., Jan. 7, Olean, N. Y., 8, Meadville 9, Erie 10.
FAUST (Mortimer's Western): Pontiac, O., Jan. 7, Findlay 8, Lima 9, Fort Wayne, Ind., 10, Monroe 11, Alexandria 13, Kokomo 14, Frankfort 15, Anderson 16, New Castle 17, Union City 18, Cincinnati, O., 19, 20, 25.
FATAL CARD (Charles Frohman, mgr.): Providence, R. I., Jan. 6-11.
FORGIVEN (Edwin Forsberg): Scranton, Pa., Jan. 6-8, Binghamton, N. Y., 9-11.
FERRIS COMEDIANS (Dick Ferris, mgr.): Pekin, Ill., Jan. 6-11.
PAST MAIL (Northern, Martin Golden, mgr.): Catskill, N. Y., Jan. 7, Saugerties 8, Poughkeepsie 9, Fishkill 10, Sing Sing 11, Yonkers 13, Mt. Vernon 14, Port Chester 15, Stamford, Conn., 16, Danbury 17, Naugatuck 18, Bridgeport 20-22, Waterford 23, Meriden 24, Waterbury 25.
PAST MAIL (Southern, John R. Hogan, mgr.): Wichita, Kan., Jan. 7, Wellington 8, Winfield 9, Arkansas City 10, Coffeyville 11, Parsons 13, Oswego 14, Chetopa 15, Vinita, I. T., 16, Muskogee 18, Krebs 20, Denison, Tex., 21, Gainesville 22, Dallas 23, Fort Worth 24, 25.
FRIENDS AND ENEMIES (Arthur C. Austin, mgr.): Charlotte, N. C., Jan. 7, Columbia, S. C., 8, Charleston 9, Augusta, Ga., 10, Savannah 11, Jacksonville, Fla., 13, Brunswick, Ga., 14.
FANNY RICE (G. W. Purdy, mgr.): San Francisco, Cal., Dec. 23-Jan. 11.
FORAUGH'S STOCK (Philadelphia, Pa., indefinite.
FANNY DAVENPORT (Chicago, Ill., Jan. 6-18.
FINNIGAN'S BALL (Murray and Mack, Frank T. Mettitt, mgr.): New York city, Jan. 6-11, N. Y., 11, Bridgeport, Conn., 13-15, New Haven 16-18.
FLORA STANFORD (J. G. Glasgow, mgr.): Tarentum, Pa., 6-11, Rochester 13-18.
FRANKLY CO. San Francisco, Cal., Jan. 6-11.
FOR FEAR VANDERBILT (Frank G. Colter, manager): Cleveland, O., Jan. 6-11.
FRONT AND FANNHART (Flemingsburg, Ky., Jan. 6-11, Richmond 13-18.
GIRL WANTED (Davis and Keogh, managers): New York city Jan. 6-11.
GIRL I LEFT BEHIND (H. Quintus Brooks, bus. mgr.): Memphis, Tenn., Jan. 6-8, Austin, Tex., 11.
GRABER AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa., indefinite.
GAY PARISIANS (Charles Frohman, mgr.): Harlem, N. Y., Jan. 6-11.
GREEN GOODS MAN (W. E. Gorman, mgr.): Akron, O., Jan. 8, Canton 9, Youngstown 11, Kent 13, Marietta 22, Pomeroy 23, Gallipolis 24, Jackson 25.
GREAT DIAMOND (Romney, Palmer and Knowles, mgrs.): New York city Jan. 6-11.
GRAHAM EARLE (Harrison, Mo., Jan. 6-11.
GLORIANA (Ada Van Etta, Charles L. Young, mgr.): Detroit, Mich., Jan. 5-11, Minneapolis, Minn., 12-18, St. Paul 19-25.
GENTLEMAN JOE (New York city Jan. 6-11.
GALLAGHER AND WEST (O'Hooligan's Masquerade, W. E. Watson, mgr.): Grand Rapids, Mich., Jan. 6-11, Chicago, Ill., 12, Augusta 13.
HEART OF MARYLAND (New York city Oct. 22, indefinite.
HENRY IRVING (Baltimore, Md., Jan. 6-11, Washington, D. C., 13-18, Richmond, Va., 20, 21, Charleston, S. C., 22, Savannah 23, Atlanta 24, 25.
HUMAN HEARTS (Wilson S. Ross, mgr.): Philadelphia, Pa., Jan. 6-11, Brooklyn, N. Y., 13-18, Providence, R. I., 20-25.
HANFORD, SPENCER AND O'BRIEN (Frank G. Conroy, mgr.): Little Falls, N. Y., Jan. 8, Amsterdam 9, Little Falls 10, Johnsonville 11, Pa. 12-19.
HILDEMOORE (Brooklyn, N. Y., Jan. 6-18.
HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Philadelphia, Pa., Jan. 6-11, Atlantic City, N. J., 13, Red Bank 15, Elizabeth 16, Plainfield 17, Trenton 18, Port Chester, N. Y., 20.
HAMMOND'S PLAYERS (Franklin, Ind., Jan. 6-11.
HUMANITY (W. A. Brady, mgr.): Philadelphia, Pa., Jan. 6-11, Norristown 13, Trenton, N. J., 14, 15, New Brunswick 16, Paterson 17, 18.
HUBBARD LARSEN (Shelbyville, Ind., Jan. 9, 10.
HENNESSY-LEROY (A. Gruber, manager): Lafayette, La., Jan. 9-11.
IN SEARCH OF ST. PAUL'S (Brooklyn, N. Y., Jan. 6-11.
IN OLD KENT (Jacob Lin, mgr.): Salt Lake City, Utah, Jan. 9-10.
JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Indianapolis, Ind., Jan. 6-11, Terre Haute 13, Lafayette 14, Dayton, O., 15, Columbus 16-18, Cleveland 20-25.
JAMES O'NEILL (W. E. Connor, mgr.): Toledo, O., Jan. 6-8, Cleveland 9-11, Pittsburgh, Pa., 12-19.
JANE MAY (Augustus Day, mgr.): Bridgeport, Conn., Jan. 7, Hartford 8, New Haven 9, 10, Brooklyn, N. Y., 13-18.
JAMES J. CORRETT (W. A. Brady, mgr.): Rochester, N. Y., Jan. 8, 9, Syracuse 10, 11, Cortland 13, Utica 14, Little Falls 15, Poughkeepsie 16.
JEAN R. ROUSSEAU (Louisiana, Mo., Jan. 6-11, East St. Louis, Ill., 12.
JERRY THE TRAMP (Dayton, O., Jan. 7, 8, Detroit, Mich., 9-11, Grand Rapids 12, 13.
JOHN OTT (Star Gazer, A. H. Westfall, mgr.): Toledo, O., Jan. 6-8, Cleveland 9-11.
JOHN DREW (Charles Frohman, mgr.): New York city Jan. 6-11.
JOHN DILLON (Peoria, Ill., Jan. 6-8.
JAMES B. MACKIE (Grimes' Cellar Door): Little Falls, Mont., Jan. 7, Grand Forks 8, Winnipeg, Minn., 9-11.
JOLLY OLD CHIMES (Paterson Jan. 6-8, South Norwalk, Conn., 9, Bridgeport, J. H., Philadelphia, Pa., 13-18.
JOE CANTY (H. A. Fool for Luck): Everett, Wash., Jan. 7, Snohomish 8, Seattle 9-11, North Yakima 13, Ellensburg 14, Walla Walla 15, Pendleton, Ore., 16, Spokane, Wash., 17, 18, Missoula, Mont., 20, Deer Lodge 21, Anaconda 22, Butte 23-25.
JOSEPH MURPHY (Lawrence, Mass., Jan. 8, Southbridge 9, Pawtucket, R. I., 10, 11.
J. E. TOOLE (Killarney and the Rhine, N. J., Keithgood (business manager): Galt, Ont., Jan. 7, Guelph 8, Lindsay 9, Peterboro 10, Deseronto 11, Belleville 12, Nappoli 14, Kingston 15, Brockville 16, Ottawa 17, 18, JOHN E. KENNAN (Tim the Tinker, Frank W. Lane, mgr.): Elmhurst, Pa., Jan. 8, Greensburg 9, Irwin 10, Conneautville 11, Mount Pleasant 14, Brownsville 15, Monongahela 16, Uniontown 17, Fairmont 18, W. Va., 19, Morgantown 20, G. afton 21, Clarksburg 22, Parkersburg 23, New Martinsville 24, Sistersville 25, JOHN STAPLETON (Gustave Frohman, mgr.): Chicago, Ill., Dec. 29-Jan. 11.
JOHN KENNEDY (The Irish Alderman, Davis and Keogh, mgrs.): Little Falls, N. Y., Jan. 8, Peoria, Ill., 9, Quincy 10, Hannibal, Mo., 11.
JOSEPH HART (A. Gay Old Boy, D. W. Truss and Co., mgrs.): Chicago, Ill., Jan. 6-11, St. Louis, Mo., 13-18, Altoona, Ill., 19, Springfield 20, Bloomington 21, Peoria 22, Galesburg 23, Burlington, Ia., 24, Rockford, Ill., 25.
KITTIE RICHARDS (George H. Abbott, mgr.): Phillipsburg, Pa., Jan. 6-11, Waynesburg 13-18, Morgantown, W. Va., 20-22, Fairmont 23-25.
KENNEDY'S PLAYERS (Hudson, N. Y., Jan. 6-11, Troy 13-18.
KATHERINE ROBER (Lewiston, Me., Jan. 6-11.
LAND OF THE KING (Cleveland, O., Jan. 6-11.
LIGHT ON THE POINT (A. H. Bremer, mgr.): Chicago, Ill., Jan. 9-12, Detroit, Mich., 14-16, Grand Rapids 16-18.
LOUIS JAMES (Waghenbachs and Kemper, mgrs.): San Francisco, Cal., Jan. 6-18.
LEWIS MORRISON (E. J. Abram, mgr.): Mansfield, O., Jan. 8, Jackson 9, 10, Elkhart, Ind., 10, Lafayette, Ind., 11, Chicago 12-18, Indianapolis 19, 20-22, Evansville 23, Henderson, Ky., 24, Cairo, Ill., 25.
LIMITED MAIL (Elmer E. Vance, mgr.): Des Moines, Ia., Jan. 9, Marshalltown 10, Oskaloosa 11, Ottumwa 13, Moundville, Ill., 14, Galesburg 15, Springfield 16, Logansport, Ind., 17, South Bend 18, Elkhart 20, La Porte 21, Kalamazoo, Mich., 22, Battle Creek 23, Charlotte 24, Saginaw 25.
LICKY W. THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 25, indefinite.
LETTIE COLTAN (Wingate, Ind., Jan. 6-11.
LOVE IN NEW YORK (Furness-Gardner, Pa., Jan. 9, Dubois 10, New Castle 11, Youngstown 12, Warren 14, Beaver Falls 15, Johnstown 16.
MCDODDLE AND POODLE (Race and Burdett, Commercial, Williamsburg, Va., Jan. 9-11, Gallegos, O., 9, Huntington, W. Va., 10, Clarkburg 11, Fairmont 13, Martins Ferry, O., 14, Moundsville, W. Va., 15, Sistersville 16, Wheeling 17, 18, Ashabula 19, 20, Syracuse, N. Y., 21-25.
MICKEY PATRICK (Baltimore 34-Jan. 6-11.
MAY IRVING (Los Angeles, Cal., Jan. 9-11.
MEXICAN MEXICAN (Henry Greenwood and Co., mgrs.): New Orleans, La., Jan. 6-11, Galveston, Tex., 13, Houston 15, San Antonio 16-18, Austin 20, Fort Worth 21, 22, Sherman 23, Dallas 24, 25.
MRS. POTTER-KYLER BELLER (Augustus Daily, mgr.): Boston, Mass., Jan. 4-18.
MALONEY'S WEDDING (E. H. Macoy, mgr.): Little Falls, N. Y., Jan. 10, Andover, Mo., 13, Springfield 15.
MADAMA SANN-GRENS (Augustus Pines, mgr.): Philadelphia, Pa., Jan. 6-18.
MARIE WAINWRIGHT (San Francisco, Cal., Jan. 6-11.
MARIE WELLSLEY (Dubuque, Ia., Dec. 30-Jan. 11, Burlington 12, W. Va., 13, Madison 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 9

TELEGRAPHIC NEWS

CHICAGO.

Zero Weather Chills the Big Western Town.—
"Buff" Hall's Chronicle.

[Special to The Mirror.]

CHICAGO, Jan. 6.

Since last Friday night the mercury has been playing a low-down trick on us by sneaking below zero and staying there. This frigid weather has made us wish for the balmy South in spite of the fact that we know how many hard luck tales have been told by those who have been through that very same South this season. And in the face of the existing blizzard Hooley's has held its own. A fire smoldered under the lobby there Friday night, taking off the chill from Sothern's big audience, and it was not discovered until after the performance. Then the fire department put it out. There was no alarm in the audience, which was another case of the famous Hooley-Powers luck. In spite of rain and zero weather Mr. Sothern has packed the house with The Prisoner of Zenda. This is his last week, and Nat Goodwin, "the only one," follows him in his new play, Ambition.

That sterling actor and prince of good fellows, Fred Warde, finished two fine holiday weeks at the Schiller Saturday night, and last night David Henderson made his re-entry by presenting Sinbad with a clever company before a large audience. Louise Elissing Broderick, Oscar Girard, and the other bright people made individual hits, and Manager Henderson has reasserted himself here.

With New Year's Day our old friend, Lester Burton, widely known in the profession, passed away quietly and was buried last Saturday from his home. Tony Denier, John Hauschild, Arthur Cambridge, and others attended.

Sol Smith Russell made a signal hit at the Grand last week as Bob Acres in The Rivals, and was well supported. His business was very large. This week Mr. Russell is giving his new plays, An Every-Day Man and Mr. Valentine's Christmas, with great success.

My colleague, Justice Jarvis Blume, police magistrate, a friend of the profession and a sponsor for George C. Miln, distinguished himself the other night by killing a highwayman at the first shot. He is all right, but he has set an awful pace for his fellows.

After a long season of that tuneful opera, Rob Roy, at the Columbia, Fanny Davenport and Melbourne MacDowell presented their splendid production of Sardou's Gismonda before a large audience at the Columbia to-night. It will do a big week.

Messrs. Kohl, Middleton and Castle have started in with a boom at the Chicago Opera House and are catching the always desirable "family trade" at this theatre. Foy did two great weeks at half of the regular prices, and yesterday afternoon and night the place was packed by those anxious to see The Passing Show, with clever George Schiller, John E. Henshaw and Harry Jarbeau. The new firm has booked the best attractions and is demonstrating the value of popular prices.

It was my privilege the other day to scan a scrap-book of notices of Hoyt's new play, A Contented Woman, and I am pleased to see that Mrs. Clara Gage Clarke had secured a uniform tribute of excellence. She was a wonder in amateur theatricals here some years ago, and had she embraced the professional stage then she would have created the sensation she has to-day. We are all proud of her as a Chicago product. She has a clever son who is in Captain Anson's company, but she can stand for herself always.

Rory o' the Hill is still the card at McVicker's, with the good old Irish drama of James Connor Roach, the prince of good fellows (which title is better than a patent of nobility). This is his last week and Frank Mayo follows next Monday in Pudd'nhead Wilson.

Gus Williams mails me his usual up-to-date New Year's card, as original as usual. This year his design deals with the football craze. Harry G. Sommers also sends around a unique card for 1896, and little George A. Schiller preps a message wishing me a "Happy New Year."

Joe Hart and his fascinating wife, Carrie De Mar, had a great house last night at the Haymarket in a Gay Old Boy, which, happily, has improved since last seen here at the Schiller.

Colonel Hopkins entertained his two stock companies at the Palmer House New Year's night at a banquet managed by his press agent, George Woods. He has sent Jim Nelson and Lon Maab and their wives to join the stock in Milwaukee.

A new melodrama, The Sidewalks of New York, filled the Academy of Music twice yesterday and The War of Wealth, with Lawrence Hanley and Joe Kilgore in the cast, filled the Alhambra at both performances.

The Light on the Point was well received at Havlin's yesterday afternoon and evening and the same may be said of Americans Abroad, by one of Gustave Frohman's companies at the Lincoln.

I have given A Bloomer Girl a new soubrette name—that of Vive de la Zene. (Put me off at Buffalo.)

Manager John W. Dunne is in Chicago for a few days; also George W. Irish, of the Wallis company.

A visitor to the police court the other day said he was surprised to see that I recognized the famous Bertillon system of identification by displaying photographs of noted criminals on my desk. He saw a picture of Will McConnell. Regards to Robert Grau. Barney Barnato please write.

I have a line from the Sunny South, written by Charley Gardner. He tells of the managers down there. Some of them are property men as well; also hotel keepers—very versatile. One night Charlie asked his stage manager why there was no music between the second and third acts, and he was told that the leader was the treasurer of the house, and had to count up. Gardner encloses his route. It looks like Sherman's march to the sea.

Speaking of the Sunny South, I beg leave to sign myself yours, with a hot brick and an oil stove.

"BUFF" HALL.

CINCINNATI.

The Auditorium Becomes a Popular-Priced Theatre—Current Attractions—Notes.

[Special to The Mirror.]

CINCINNATI, Jan. 6.

Roland Reed began the week at the Grand in The Politician. Mr. Reed was received with hearty applause, and unless the elements combine against him, will draw gratifying houses. Underlined is the Whitney Opera company in Rob Roy.

At the Walnut is Sir Augustus Harris' London Opera company in the dainty, fairy opera, Hansel and Gretel. There is a large German con-

tingent among the theatre-going people here, and in consequence the opera will probably be given in German some time during its engagement. Next comes William E. Hoy.

William Feeney's great drama, Slaves of Gold, has never failed to draw packed houses at Heuck's, and its successful opening yesterday was a foregone conclusion. Elmer Grandin and Eva Mountford-Grandin are afforded good scope to display their talents.

The Freeman stock company are presenting Monte Cristo this week. The play is elaborately staged and fourteen different persons are employed in the cast. Stimson and Marton, Murphy and Mack, and Howe and Seymour are the vaudeville sketch teams.

The Fountain and People's have vaudeville attractions this week.

The Auditorium is about to enter the ranks of the popular-priced theatres, and has booked Walter Sanford's Struggle for Life for Jan. 12. It is situated in the Odd Fellows' Temple at the northwest corner of Seventh and Elm, and on the ground floor. It has a seating capacity of about one thousand, comfortable chairs, etc. Albert D. Beck is the manager. Heretofore it has been used almost exclusively for concerts, lectures and private entertainments. Many of the Robinson's bookings will be transferred here.

Last Saturday afternoon Rex Maximilian, the lion tamer, and Annie Binkley were married while inside of the lion's cage at Heck and Avery's Museum. The unique ceremony attracted an unprecedented crowd.

Paderewski gives a piano recital at Pike's on Jan. 8. The advance sale has run up considerably into four figures now.

A banquet was tendered Manager Salisbury New Year's Day by the employees of Freeman's. Every attaché was present. The stock company at this theatre has been augmented by the arrival of Marie Booth Russell.

Rainforth and Havlin have renewed their lease of the Pike. They do not intend to make any immediate changes in its policy.

WILLIAM SAMPSON.

BOSTON.

The Martinot-Boucicault Enterprise a Success—Potter-Bellew—Benton's Gossip.

[Special to The Mirror.]

BOSTON, Jan. 6.

Nearly every theatre has an interesting change of bill to-night.

For the old-timers the Bowdoin Square was the centre of attraction, for there Sadie Martinot and Aubrey Boucicault began a series of interesting revivals of plays by Dion Boucicault. Arrah-na-Pogue was the play. It reminded one of the time when the fair Sadie and the father of the present star were playing together at the Museum, and the success which was made at that time was fairly duplicated to-night.

Arrah-na-Pogue is a play that for generations to come will move the hearts of men. It is not only typical in its characterization, but it makes a universal appeal to the sympathies of all theatregoers. Those who have Irish blood in their veins find their hearts beating the faster at the strongly worded sentiments of Boucicault, and those who cannot lay claim to Irish ancestors cannot but feel enthusiasm and sympathy for such generous and warm-hearted creatures as Beamish McCool, Arrah Meelish, Shaun the Post, and that heartiest of Irish gentlemen, Bagenal O'Grady. In to-night's performance Kate Ryan made her usual hit as a motherly old *colloche*, as nimble with her wits as with her heels. Her ruction dance went with the same vigor as in the days when she "welted the flure" with Boucicault. Senior. Next week the Shaughraun will be revived.

Mrs. Potter attracted a fashionable audience to the Hollis Street Theatre this evening; but then the Hollis Street Theatre audiences are always fashionable, and the quality of the patronage is not changed from one season to another. The Queen's Necklace was the bill to-night, and the lavishness of staging proved a revelation to all who attended. Mrs. Potter was never seen to such advantage, and Mr. Bellew fairly divided honors with her.

It was with fear and trembling that I went to the Columbia this evening, for I expected to see Charles Barton attired in kilts and dancing the Highland fling in the lobby. Fortunately I was disappointed, for there was no room for such a feat. The lobby was densely crowded with the throngs surging in to see Bonnie Scotland, which made a decided hit.

Modjeska made a change of bill to-night, and to see her performance of Much Ado About Nothing most of the critics wended their way to the Boston. Modjeska's engagement has been very successful. The greatest delight has been expressed for Mary Stuart, while some of the critics found Magda far beyond their comprehension. The present week is the last of her stay here.

One would suppose that Faust had never been played in Boston by the way in which the Castle Square is packed and jammed and crowded at every performance. It certainly looks as if all records of the house were going to be smashed. Clara Lane and Edith Mason alternate in the performance of Marguerite, and some irrelevant spectator suggests that it would be a good scheme for a double performance some night with the two going through the opera like Siamese twins, but of course that would never do in cultured Boston. The performance is good and so is business, and Ned Rose is correspondingly happy.

Mrs. Caroline Miskel-Hoyt ought to be a contented woman, for she is pleasantly located in Boston, and judging from the way in which the Park is packed every evening, she will stay here until Spring. Her new play is the hit of the town, and business is large as it deserves to be.

Good by to Too Much Johnson. The last nights of the successful engagement have come, and after this week that delicious liar, Billings, will be a thing of the past. I am glad that William Gillette is strictly truthful, but I do not see how a man can play that part and maintain his veracity, but Gillette does it, and proves that he is not a common man.

It has been said that there is little Christopher and much other material in the burlesque of that name at the Tremont this week. But who cares for that? The show is funny, the girls are pretty, and the theatre is packed. That tells the whole story, and the engagement promises to be successful. Fanny Johnston is as pretty as ever, and she sings much better than she did when she was at the Museum where she sang a good deal.

Every chappie in Boston is intensely engaged in studying the French dictionary. Why? Because Yvette Guilbert is coming to Boston and when she gets here she will face those same Bostonians who go to see Bernhardt, Duse, and Wagnerian opera and pretend that they understand every word that is said, and really comprehend nothing. But cultured Boston will applaud just as heartily when the great and only Yvette sings her songs, and Music Hall will not begin to hold those who will wish to hear her on Jan. 17.

The Watch and Ward Society are not always

successful in what they attempt, and just now the theatre managers who have had to drape their posters with black and yellow date lines are smiling because one of the society's agents got into trouble. He charged a photographer with selling an objectionable photograph, but when the case came up in court it was proved that it was a picture which he had bought himself in Portland and had tried to get it copied by the photographer. The photographer was vindicated and discharged at once.

Frank L. Perley has been renewing old friendships here while managing Modjeska's company. Ray Beckhard has completed a play entitled Truth, in which Maurice Freeman is to star.

Mrs. George Ober, who is with the Contented Woman company, is the daughter of Joseph B. Clarke, the famous criminal lawyer, and the niece of Grace Greenwood. She has marked literary ability, and has written plays, short stories and poems, and is also a leading member of the Professional Woman's League.

Richard Golden was one of the entertainers at the annual dinner of the Boston Post employees, and E. H. Crosby, the dramatic editor of that paper, was the presiding officer.

Jack Mason was arrested when he was playing at the Columbia a month ago after being surrendered by the bondsmen who had gone surety for him in the suits brought by Clark's Hotel and George W. Simmons and Company. In consequence of this surrender Jack had to remain in jail for two days. He was released upon the evening of the second night in jail. His counsel furnished a bond which is very seldom given in legal proceedings in this State, and which is the only method by which a debtor who has been once arrested upon a claim, and against whom a judgment had been entered upon such claim, can be released from jail after his bondsmen surrender him. This bond is commonly called a bond for the jail limits, and it provides that the debtor shall not leave the vicinity of the jail for thirty days, but shall be within the county in which the jail is situated every day during that time. In case a seizure of him is not made, the debtor is obliged, in order to free his sureties upon the bond, to deliver himself to the keeper of the jail upon the thirtieth day from the date of the bond, and to remain in such keeper's custody between 10 A. M. and 5 P. M. As Mason had not been arrested, he was obliged to go to the jail Saturday morning and therein remain until 5 o'clock in the afternoon. He sat in the office studying his part for the piece which he is about to produce at Keith's Theatre in New York, and waiting in expectancy for a sheriff to appear with the execution to commit him to a cell. He waited, but the sheriff did not come, and at 5 o'clock Keeper Bradley opened the outer door for him, told him he was not wanted any more, and bade him good night. Jack buttoned up his overcoat, lighted a cigarette, and walked toward the South end, a free man, so far as imprisonment for debt upon the bills named is concerned.

Charles Foller Adams, the author of Yacob Strauss, is going on the platform.

T. E. Comerford is, at his home in Brighton, having resigned from The White Squadron on account of his mother's illness.

It would not surprise me to see Sadie Martinot as Carmen at the Bowdoin Square before the season is over. She has an original dramatization of the novel and the Martinot kiss would be well worth seeing.

Trilby is coming back to Boston with Mabel Amber at the head of the company.

JAY BENTON.

WASHINGTON.

Crane at Alhambra's—Mantell at the Grand—Other Bills—Gossip.

[Special to The Mirror.]

WASHINGTON, Jan. 6.

George Edwards' London company presented Gilbert and Carr's comic opera, His Excellency, to night at the New National Theatre before a large and thoroughly interested audience. The production has many strong points of excellence. A large company is seen, and the work in general is praiseworthy. Nancy McIntosh, the prima donna, made a hit, while the impersonations of Cairns James, John Le Hay, W. E. Phelps, John Gunn, Julius Steger, and the graceful dancing of Mabel Love were highly appreciated. The Shop Girl comes next.

William H. Crane opened his annual engagement in this city this week at Alhambra's Lafayette Square Opera House to a large and fashionable audience, presenting His Wife's Father, Martha Morton's successful play, which had its first presentation here a year ago. Mr. Crane, company and play were enthusiastically received, and His Wife's Father will be the bill the entire week. Minnie Palmer follows.

Robert Mantell at Allen's Grand Opera House commenced the week in The Corsican Brothers to an excellent attendance, meeting with his usual success in the portrayal of the twin brothers, Di Franchi. The support was in every way commendable. The Husband and Monbars will be given during the engagement. Henry Irving and company comes next.

Ziegfeld's Trocadero Vaudeville, headed by Sandow, drew a full house to Rapley's Academy of Music, where the unusually strong athletic and vaudeville performance was highly praised. William Barry in The Rising Generation follows.

Sam T. Jack's My Uncle Burlesque company opened at Kerner's Lyceum Theatre to a large attendance. John W. Isham's Octoroons next.

Society was much interested Saturday night, judging by the turnout to witness the play, The Russian Honey-moon, given at Metzerott's Music Hall by Vassar girls from the senior class of Vassar College.

Alhambra's Lafayette Square Opera House was thoroughly filled Sunday night to listen to Sousa's Concert Band. Myra French, soprano, and Carrie Duke, violinist, assisted admirably.

Articles incorporating the Martyn College were filed during the past week by E. B. Hay, E. R. Edgerly, C. M. R. Boyts, Lizzie E. Martyn and Webster Edgerly. Instruction in oratory, physical culture and philosophy is the object of the incorporators. This was formerly known as the Martyn College of Elocution and Acting.

Out of compliment to Tim Murphy the President's Troop in full dress cavalry uniform attended in a body the performance of A Texas Steer on Friday night at Allen's Grand Opera House.

Yvette Guilbert, under the management of Ted Marks, will appear at Metzerott's Music Hall on Jan. 20 for one night.

A letter issued from Private Car, No. 80, and sent to the Post last week, announces that Mr. Mansfield does himself the honor "to inform the editor of the Post that this season will be his last upon the stage. Mr. Mansfield will deliver a course of lectures next season, but he will not act any more in this country."

David Tower's mammoth Ice Palace opened to-night at Convention Hall and the place is thronged with skaters.

A Texas Steer receives new life and vigor since Tim Murphy's return. The week here has been so eminently satisfactory that Manager E. H.

Allen offered a speedy return engagement which could not be accepted.

During Kathryn Kidder's coming engagement at the Lafayette Square, when the production of As You Like It occurs, William D. McFarland, a well-known local tenor, has been engaged for the part of Amicus, and will sing the incidental solos, assisted by a male octette of local singers.

Katherine Stuart succeeds Florence Myring in the part of Mrs. Major Campbell in A Texas Steer.

JOHN T. WARDE.

PHILADELPHIA.

Trilby's Success in Quakertown—Production of The Sparrow—Current Bills—Gossip.

[Special to The Mirror.]

PHILADELPHIA, Jan. 6.

Trilby has captured the town, and A. M. Palmer's company nightly honored with a Grand reception, turning away money at every performance. As announced last week Nixon and Zimmerman have rented the Park Theatre for two weeks, and will transfer the entire Trilby production there for weeks of Jan. 13 and 20, as they have His Excellency at the Chestnut Jan. 13, two weeks.

Henry Irving's two weeks' term at the Chestnut Street Opera House proved an artistic and financial success. The matinee benefit, Jan. 2, for the Maternity Hospital realized \$5,000. Irving plays a return engagement here week of April 13. Pitou's company in Madame Sans Gêne opened to-night for a two weeks' engagement with the original cast with good prospects. Denman Thompson, supported by the Old Homestead company, will play his only engagement here this season, opening Jan. 20, for four weeks.

Francis Wilson in The Chieftain is in his fourth and last week at the Broad Street Theatre. Four weeks is too long a term for the attractions offered in the operetta of The Chieftain. Had Mr. Wilson changed his repertoire weekly, his business would have been as good as formerly, as he still holds the good wishes of the public. Lillian Russell follows Jan. 13, two weeks, opening in The Little Duke. Olga Nethersole in Carmen comes 27.

Yvette Guilbert, under the management of Ted Marks, supported by her own concert company, will give a special matinee in this city 21 at the Chestnut Street Opera House.

Hinrich's Opera company at the Academy of Music offer Faust, William Tell, Cavalleria Rusticana and Pagliacci as the week's repertoire. The season ends Feb. 15.

Always a great attraction in this city, Amy Lee and Frank Doane opened to-night at the Park Theatre in Miss Harum Scaram, duplicating the flattering reception on its original representation here. Trilby, transferred from the Chestnut Street Theatre, holds the weeks of Jan. 13 and 20. Roland Reed follows Jan. 27.

Chimmie Fadden, with Charles H. Hopper and an excellent company, is a strong feature for the week at the Walnut Street Theatre. To night the piece attracted a large audience and was received with great favor. Charley's Aunt with original company comes Jan. 13. Burlesque Trilby 20.

The Magistrate, with Harry Davenport as Mr. Posket, aided by the favorites of George Holland's stock company, is the attraction at the Girard Avenue Theatre this week. Man and Wife, by permission of Augustin Daly, will receive its first performance here week of 13.

New Year's Day attracted the largest receipts in the annals of the National Theatre, and the management justly feel proud of its record. Primrose and West's Minstrels is the attraction for week, giving a standard up-to-date show. Their new cake-walk is the finest ever witnessed in this city. To-night the house is crowded, and every act encored. Frank Bush in Girl Wanted comes 13, James J. Corbett 20, Ward and Vokes 27.

Humanity attracted a crowded house to-night at the People's Theatre, and made a genuine hit, assuring large week's patronage. Shadows of a Great City 15; Midnight Sun 20, Charles R. Gardner 27, James J. Corbett Feb. 3.

The Smugglers, an American play with scenes laid on the coast of Maine, with an interesting and pleasing plot, is the week's attraction at Forepaugh's Theatre, presented by Arnold Wofford's company, headed by Arthur E. Sprague and Maymie Sheridan. Business good. Diplomacy by the regu stock company of the theatre week of Jan. 13.

Hands Across the Sea, with superb scenic effects, Maurice Freeman and good acting company, is a strong attraction at the Standard Theatre this week, and will be followed Jan. 13 with Carl Haswin in The Silver King.

George W. Smith of Chicago is now resting in prison for selling bogus Trilby tickets for the Chestnut Street Theatre. He was selling the tickets openly on the streets, extolling the charms of Trilby to a crowd when arrested.

Sousa's Band will give three concerts at the Academy of Music Jan. 10, 11.

Max O'Rell, under the management of J. B. Pond, is to give his lectures at the Broad Street Theatre, Jan. 7 "Her Royal Highness, Woman", Jan. 9 "American Society Up to Date." Both lectures are to be given in the afternoon.

Primrose and West's Minstrels will celebrate the twenty-fifth anniversary of their partnership March 9 at the Madison Square Garden, New York, and are now making preparations to make it the gala event of the season.

Manager Gilmore is sole lessee of the Park Theatre, with John J. Holmes as business manager. Negotiations for the purchase of the lease by several managers are again under consideration, and it would be no surprise if the announcement of another change were to be made at any moment. William J. Gilmore has regained his usual health and vivacity, and his Auditorium is coming money.

Carnecross Opera House presents the Gillette family of trick bicycle riders, Madame Flora, transformation danseuse, and the comedy, Wanted One Thousand Milliners, to fair patronage.

Captain Vetro, the poison eater, continues at the Dime Museum.

Kenington Theatre for week presents French Gaiety Girls, Wood and Irvin and Mlle. Tournier's living pictures in midair as the novelties. Gus Hill's All Star company follow Jan. 13.

The London Swells Burlesque company, headed by Queenie Scott, is the attraction for week at the Globe Theatre, an up-town 10-20-30c. resort.

Harry C. Jarrett, looking as youthful as ever, and nightly in full dress costume, is one of the features in front of the house where Trilby is presented, looking after A. M. Palmer's interest.

Weber and Field's Vaudeville Club are booked at Gilmore's Auditorium week of Jan. 13.

The Sporting Duchess has been secured by Manager Frank Howe, Jr., for the Walnut Street Theatre in February.

A new romantic opera, called The Sparrow, by Otto Eick, is to-night receiving its initial performance on any stage at the Grand Opera House. It is in three acts, opening with Old

Heidelberg, shifting to the Lakes of Killarney, and then to America, where a new national ode is introduced that is likely to become popular. The opera is handsomely staged, under the direction of Harry Standish, and has original and pretty costumes. The cast includes Signor Montegriffo, Greta Risley, Paul Branson, Frank Wooley, Ethan Allen, and Lillie Salinger. There is a chorus of sixty people, and a colored corps of men, women and children. The ballet is led by Nellie Clinton and Editha Hart. Professor E. Tressa, with an orchestra of twenty-five pieces, render efficient aid. To-night the house is packed with personal friends of the managers, and enough tickets have been already sold to cover the cost of production and insure a profit for the four weeks for which term the house has been rented, with privilege of indefinite time. If the critics and public take kindly to this opera to-night, it will go on the road as the Plymouth Opera company. Henry Lienz and Otto Eick are the proprietors and managers.

In Sight of St. Paul's has been booked for the National Theatre week of March 23.

S. FERNBERGER.

ST. LOUIS.

Rob Roy and Robert Hilliard Open to Big Houses—A Portrait of the Late John Norton.

[Special to The Mirror.]

ST. LOUIS, Jan. 6.

Rob Roy, De Koven and Smith's last opera, was produced Sunday night at the Olympia Theatre by the original company. It caught on from the rise of the curtain and met with the same favor as had Robin Hood.

Robert Hilliard appeared at the Grand Opera House last night in his new comedy, *Lost—21 Hours*, and his own curtain-raiser, *The Littlest Girl*. He made a most favorable impression in both by his graceful and natural acting. The costumes worn by the ladies in the production are very handsome. His company is an excellent one. Grant Stewart and Daisy Dixon being especially clever.

George W. Monroe gave his new farce-comedy, *A Happy Little Home*, at the Hagan yesterday to two big audiences. Several very strong specialties were introduced in the third act. A strong company assists in the success of the comedy.

The well-known musical farce, *The Hustler*, turned people away from Havlin's Theatre twice yesterday. The farce has been rewritten this season, and is funnier than ever. Numerous varied and unique specialties are introduced, and the company is of unusual merit for a farce-comedy. John F. Tierney played Kernell's old part with great success.

The Twentieth Century Maids played a return engagement at the Standard Theatre yesterday to two very large audiences, and the success of their previous engagement was repeated.

Ignace Jan Paderewski gives two piano recitals at Music Hall. The first the evening of Jan. 16 and the other a matinee Jan. 18. A big advance sale is going on now, and the engagement promises to be one of the musical events of the season.

Zella Nicalaus finally accepted the terms offered her by Henri Cazan, of Cazan's Royal European Vaudeville company, and joined the organization in Kansas City Wednesday last.

Dan C. Donovan presented a handsome life-size oil painting of the late John W. Norton, manager of the Grand Opera House, to James Butler, manager of the Standard Theatre, last week. The painting was set for by Mr. Norton several years ago, and it is mounted on a heavy gilt frame, and is one of the best portraits of Mr. Norton in existence. The picture was bought by Mr. Donovan at the sale of Mr. Norton's effects some time ago.

W. C. HOWLAND.

CLEVELAND.

Della Fox and Russ Whytal Face Big Audiences—Coming Attractions.

[Special to The Mirror.]

CLEVELAND, Jan. 6.

The irresistible and sprightly Della Fox, with Jefferson D'Annelli and a fine company, faced a fashionable audience at the Euclid Avenue Opera House. She was seen in *Fleur-de-Lis*. Miss Fox is as captivating as ever, and it is regretted that her engagement is only for three nights. James O'Neill will be seen Thursday evening and the balance of the week in repertoire. Next week, The Bostonians.

For Fair Virginia is the attraction at the Lyceum Theatre for the first half of the week, and had a good opening to-night. Joe Olt in *The Star Gazer* comes for the rest of the week. Edward Harrigan will be here next week.

The Cleveland Theatre is well patronized to-night. The Land of the Living holds the boards for the week and will be followed by *The White Slave*.

The Rentz-Santley company drew packed houses this afternoon and evening at the Star Theatre, remaining all week. Reilly and Woods' company comes next week.

The Whitney Opera company in *Rob Roy* is underwritten for an early date at the Lyceum Theatre.

Orlando Harley, the famous tenor, will be heard at Association Hall Jan. 14.

The Fisk Jubilee Singers will hold forth at Music Hall next Monday evening.

The Chicago Orchestra, conducted by Theodore Thomas, with Marie Vanderveer Green as soloist, will be at Music Hall on Thursday evening.

Three concerts will be given by Sousa's Peerless Band on Jan. 24 and 25 at Music Hall.

Maud Winston, of Frank Rush's *Girl Wanted* company, is sick in a hospital here with typhoid fever.

E. Pauline Johnson in Indian costume will be heard at Association Hall to-morrow evening in readings and recitals of her own composition. She is assisted by Owen A. Smiley, the impersonator.

WILLIAM CRANSTON.

PITTSBURG.

Goodwin in Ambition—The Bavarian Peasant Company—8 Bells—Items.

[Special to The Mirror.]

PITTSBURG, Jan. 6.

Nat C. Goodwin drew a very large audience at the New Grand Opera House to-night, presenting Henry Guy Carleton's *Ambition*. The advance sale is one of the best of the season. James O'Neill follows in repertoire.

The novel entertainment offered by the Bavarian Peasant Theatre company at the Duquesne Theatre this evening was attended by a large and highly pleased audience. Large bill was the bill, and included songs, dances, and the Schupfplatter. Next week, Modjeska in repertoire.

At the Bijou Theatre's *Bells* is the attraction.

The house was crowded to-night and the revised edition of this acrobatic farce made a hit. Next week, *Down in Dixie*.

Next week is announced as Modjeska farewell engagement in this city.

Manager R. M. Gulick, by a decision to-day of the Supreme Court, has obtained a secure foothold in the Bijou property. The decision enables him to renew his lease in July and add to improvement of a ground floor entrance.

On Thursday Burr Robbins opens at the East End Theatre for a short engagement in *A Trip to the Circus*.

E. J. DONNELLY.

ESCAPED WITH THEIR LIVES.

[Special to The Mirror.]

ALBIONA, Pa., Jan. 5, 1896.

This morning at 4:30, the Central Hotel caught fire and is now a total wreck. Among the guests who barely escaped with their lives were Billy Golden, Dick Chalfant, Bessie Golden and Dolly E. Howe. Mr. Golden, who was awake, gave the alarm of fire and through his efforts the guests of the hotel were awakened. Miss Howe lost about \$200 worth of jewelry, while all the parties mentioned lost more or less wearing apparel.

Miss Howe escaped to the street in her night-dress. They had just concluded a week's engagement at Harry Davis' Eden Musee.

CHARLES L. MILLER.

OUT-OF-TOWN OPENINGS.

[Special to The Mirror.]

FERGUS FALLS, Minn., Jan. 6.—The Lily of Killarney played Winnipeg last week to the largest receipts ever taken. Open new Opera House here to-night.

W. T. CARLETON.

ELMIRA, Jan. 6.—The Mackay Opera company opened here to-night, and made a hit.

H. A. LAHAR.

WATERBURY, Conn., Jan. 6.—Waite's Comedy company opened a two weeks' engagement to-night. Hundreds were turned away.

IRAN JACOB.

JOHN KELLARD STABBED.

There was too much realism in the acting of *The Heart of Maryland* at the Herald Square last Thursday evening. Mrs. Carter actually stabbed John E. Kellard in the dramatic scene in the belfry tower and the young actor fell to the stage severely hurt. A doctor was hastily summoned, the act was cut and the curtain soon fell.

In his dressing-room it was found that Kellard had received the bayonet thrust in the left breast. As a rule the actor wears a thick pad over his chest, but he had neglected to put it on. His wound was dressed and he was sent home in a cab, an understudy finishing the part.

SANDFORD'S THEATRE OPENING POSTPONED

Sandford's Theatre, on the site of the old Third Avenue Theatre, was to have opened last night with *The Great Diamond Robbery*. The house was not quite ready, however, and it was decided to postpone the opening until to-night Tuesday. Those in charge said that everything will be in readiness then, and that there will be no further disappointment.

PEARL EYTINGE ILL.

Pearl Eytinge was removed from her residence, No. 209 East Forty-eighth Street, on Saturday, suffering from the effects of narcotics, and for twenty-four hours little hope was entertained of her recovery. At the Hospital last night it was said that Miss Eytinge was doing well, and that unless she had a relapse she would recover.

THE GAITEY TO BE A STOCK THEATRE.

The Gaiety, formerly Herrmann's, will be reopened in two weeks by a stock company. Sunlight and Shadow will be the first play produced and Aristocracy will follow. The new managers will be William H. Dougherty and John C. Stratton, who will very likely change the name of the house to "The New Manhattan Theatre."

REPORTS OF CLOSING.

The Sidney Drew company closed at Memphis last Thursday.

Amy Lee closed her season on Jan. 4.

Owing to trouble among the company, the Runaway Wife company disbanded at Butler, Pa., on Dec. 25.

The Uncle Sam company closed at Syracuse, N. Y., on Dec. 25. Manager Charles Daniels paying all salaries and presenting each member with a railroad ticket to New York.

The Edgar Elmore Dramatic company are reported to be stranded at Lockhart, Tex., their manager having deserted them at the last town they played in.

A Straight Tip company disbanded at Troy, O., on Jan. 2.

The Uncle Sam company, of which Pete Baker was the star, opened at Paterson, N. J., on Dec. 9, and closed at Syracuse on 28. About two weeks' salary were due the members of the company. Charles W. Daniels, the author of the piece, was the manager. His backer, Charles Pierce, of Syracuse, withdrew. Hotel bills and fares to this city were paid.

GOSSIP.

The Mask and Wig Club, of Urbana, Ohio, produced Sardou's comedy, *A Scrap of Paper*, on New Year's eve. Those who appeared were J. F. Knight, Ed. Houston, R. W. Kirby, Percy Todd, H. N. Kirby, Ed. Bosworth, Susie Eichelberger, Lucy Middleton, Mrs. E. W. Murphy, Ann McLain, Maggie Kound.

Some of the secret societies of Passaic, N. J., have in contemplation a new theatre and lodge house in that city. Ten secret societies will have halls in the building.

The great melodrama, *The Arm of the Law*, N. J., who once managed Bob Fitzsimmons, will direct the fortunes of the new theatre to be erected at Market and Halsey streets in Newark. Judge Gottfried Krueger is said to be the principal stockholder in the proposed scheme, which will be developed in the fashion of Prior's Pleasure Palace.

The business of the Kimball Opera Comique company at the Baldwin Theatre, Springfield, Mo., was a record breaker. The S. R. O. sign was displayed early at every performance.

The Little Tricxie company closed Jan. 1, and will rest two weeks in Philadelphia, opening their Southern tour on Jan. 20 at Alexandria, Va.

Edwin Wayne of the *Strawaway* company, sailed for Jacksonville, Fla., Jan. 4, per steamship *Albatross*, which is due in New York Jan. 10.

The South Society of Brooklyn is greatly worked up over the fact that Herr Seidl has deserted them. A special meeting was called

the other day to discuss the matter, but no definite conclusion was arrived at in regard to the future policy of the society.

Neil Burgess will deliver a course of afternoon lectures at the Star Theatre on "The Roman Drama."

A number of ballet girls who applied at the stage door of the Bijou Theatre, Brooklyn, on Friday last in answer to an advertisement, found some one had made a mistake and that they should have applied at the American Theatre in New York. They attacked Property Man Gardner, and he was obliged to flee to a dressing-room for safety.

F. Dacre Fowler writes that he is the author of a melodrama called *Circumstantial Evidence* and that *The Mirror's* recent observation that that title has not been used in recent years is therefore erroneous.

Benedict Arnold, recently produced at a matinee, will be played at the Park Theatre, Brooklyn, next week. Chimmie Fadden was to have been the attraction, but Benedict Arnold was substituted so that Chimmie might make his New York bow a week sooner than was intended.

Folliott Paget will remain with Robert Hilliard for the rest of the season.

Emile Saurer, the French violinist, arrived on the *Etruria* on Sunday. He will make a tour of all the large cities from Boston to San Francisco.

Horace Mitchell opened at the Brooklyn Bijou last week playing the juvenile role in Sutton Vane's *In Sight of St. Paul's*.

C. J. Whitney has obtained a ten years' lease of the Princess Theatre, Toronto. This practically gives him control of the high-priced business of that part of Canada. His circuit extends from London to Montreal.

A "professional matinee on ice" will be given at the Ice Palace Skating Rink, Lexington Avenue and 167th Street, on Thursday afternoon. Invitations and free skates are extended to members of the profession generally by Manager W. F. Falk.

Rose Stahl has been engaged as the leading woman of *The White Rat* company. She opened at the Saturday matinee at the Bijou, Brooklyn.

Josie Hall played Odette Tyler's part in *The Gay Parisians* at the matinee at Hoyt's last Saturday.

Marie Dressler has been engaged by Canary and Lederer for *The Lady Slavey*.

Ellaline Terriss has left the cast of *His Excellency* and gone home to England in response to a cable from her husband.

Marshall P. Wilder will appear at Margrette Lewin's concert at Chickering Hall next month. Murray Woods and Kittie Coleman have joined Keith's in Boston to play farces.

The members of the Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, held their monthly meeting at their new rooms, 195 West Forty-seventh Street, on Sunday last at 2 p. m. There was a large attendance.

The excellent results attained by the American Theatrical Exchange in booking attractions and filling weeks in city theatres opened by cancellations has brought a large number of flattering letters from managers of both theatres and attractions. During the past week time was closed for Minnie Maddern Fiske, Bonnie Scotland, Darkest Russia, Thrill, The Arm of the Law, The Silver King, and Shannon of the Sixth, in Boston, Brooklyn, Buffalo, Baltimore, Cincinnati, Cleveland, Chicago, Columbus, Detroit, Indianapolis, Kansas City, Louisville, Minneapolis, Milwaukee, Montreal, New York, New Haven, Newark, New Orleans, Pittsburgh, Philadelphia, Rochester, Syracuse, St. Paul, Toronto and Washington. New theatres are being enrolled daily on the booking lists, and the outlook for the new year is bright for increased returns from every department.

HOLIDAY TOKENS.

The twenty-four members of the Southern Old Homestead company had a merry time on Christmas Eve at the Fort Worth, Texas, Opera House. Besides the company, Manager Greenwall, Mrs. Greenwall, Miss Greenwall, and a few newspaper men were present. After a musical entertainment by the original quartette of *The Old Homestead*, presents were distributed from a table in the centre of the stage. Gus Kammerlee impersonated Santa Claus with great success. Each member of the company received a present, along with a sally of wit from Mr. Kammerlee.

Manager Henshaw, of Cleveland, was the recipient of a beautiful solitaire diamond stud, the gift of a few warm friends.

Cyrus Riddell, property man for the Ward and Vokes company, received a watch and chain from "Happy" Ward and a purse of \$50 from the company.

J. M. Howard, manager of *Sowing the Wind*, gave a supper for the company after the performance Christmas night at the Hotel Winthrop, Meriden, Conn. The women of the company had the room dressed with Christmas greens and a small Christmas tree blazed upon the scene and added joy to the supper.

The Frost and Fanshawe company celebrated Christmas at Lawrenceburg, Ky. Every member of the company received a useful and valuable present.

Olga Netherlands gave the members of her company a Christmas dinner at the Savoy Hotel on Sunday evening. Daniel Frohman, the Misses Frohman, Clyde Fitch, and Marcus Mayer were guests. A dance followed the dinner.

Laura Burt received a floral stand in the form of a horseshoe at the end of the race, upon her reappearance as Madge in *Old Kentucky*, at Omaha on Christmas Day.

Manager Taylor, of the Academy of Music, Newburg, N. Y., received from his employees a diamond pin.

F. C. Wyckoff, of the Ruth Tanner company, received a gold headed cane from his friends in Lyons, N. Y. Mrs. Black, of the same company, who sings "The Old Church Choir," received from the author of the song, Thomas H. Murray, a floral horseshoe. Mr. Murray resides in Lyons.

On New Year's Day George Bowman, the stage-manager of the Howard, Boston, was presented with an umbrella by the stage hands.

Corinne was presented by Mrs. Jennie Kimball with a watch literally covered with diamonds, valued at \$5,000.

Mrs. W. B. Watson Jeannette Dupre presented her husband with a diamond stud weighing over three karats, on Christmas Day.

After the New Year's Day performance of *Down in Dixie* at the Academy, Chicago, James D. Burbridge, manager of the company, was called upon the stage and presented with a silver mounted umbrella by M. G. Barlow, in behalf of the Pickaninny Band.

The time of the last act of *Humanity* is New Year's eve, and the play ends up with the drinking of punch, the exchange of New Year's greetings and the singing of "Auld Lang Syne." On

Tuesday evening last at the Empire Theatre, Brooklyn, the actors engaged in this scene were pleasantly surprised by finding real good old punch in the punchbowl in place of the regular burnt sugar and water concoction. "Little Ike" appeared to be especially delighted with the discovery. After the fall of the curtain Mr. Grismet, who was responsible for the surprise, called the entire company on the stage and some time was spent in the interchange of New Year's wishes. Mr. and Mrs. Grismet were right royal hosts, and were deluged with the best wishes of the company.

Maud Daniels, treasurer of the Wilbur Opera company, entertained the company and several newspaper men at Erie, Pa., after the Christmas performance with an elaborate luncheon, served on the stage.

Rice and Barton's comedians rested in Charleston for two days and took advantage of the opportunity to arrange a Christmas festival. Many valuable presents were exchanged and general good cheer was on tap. At the height of the festivities the Christmas tree took fire and the contents of the punch bowl had to be used as a fire extinguisher, much to the disappointment of the thirsty thespians.

De Wolf Hopper had a Christmas tree frolic at the Menger Hotel, San Antonio, Texas, with his company. All joined in placing their presents on the tree.

The employees of the San Antonio Grand Opera House were given a Christmas spread by Messrs. Riggsby and Walker, assisted by some members of the San Antonio Club.

Manager Gerber, of the Leland Opera House, Albany, N. Y., received a box on New Year's Day containing a silver-topped inkstand and a silver tray for pens as a remembrance from the Dominican Sisters.

The Flora Staniford company closed a successful week in Brownsville, Pa., on Dec. 28. A banquet was held on the stage and the fifteen members of the company had a rollicking good time.

Manager Boda, of the New Valentine Theatre, Toledo, Ohio, was taken completely by surprise on Christmas when his employees presented him with an onyx clock and pair of vases to adorn his already beautiful office.

LETTERS TO THE EDITOR.

MISS FALLON REITERATES HER STORY.

NEW YORK, Jan. 3, 1896.

To the Editor of *The Dramatic Mirror*:
Sir.—Charles Leonard Fletcher is wrong when he says that he didn't know my new address, as I went to his office last August and told him. He was the first to be informed of my whereabouts. If my play is not worth the paper it is written on, why did he keep it for five months?

When my father learned of my determination for the stage, and after hearing me read, he became interested as to my public appearance, and thought it would be a good idea to have an interview with A. C. Wheeler. When Wheeler saw me and heard me read several scenes from *Romeo and Juliet* and *Othello*, he compared me to Fanny Kemble and Mary Anderson.

I have a letter which he wrote to George Edgar, saying I had undoubted talent and enough personal charm to ensure a bright and successful career if my steps were guided properly and wisely; that I had finer sensibility than Mary Anderson, and was much prettier, and if I had a play cut and fit for me I would become a popular favorite. This, he said, was the only way I had of making my public appearance. My father consented to this after hearing, as he supposed, the candid opinion of a critic.

After receiving \$500 in cash in Sept., 1894, Wheeler wrote some sort of a play, which proved to be utterly worthless. It took him from September, 1894, to February, 1895, to complete it, with the assistance of George Edgar, who said Wheeler couldn't write it without his suggestions and assistance. For his trouble all Edgar would ask would be \$100, which I paid him. All I got was a worthless play for \$500.

I have studied for three years. One-third of that time was spent in taking lessons from Edgar, who charged me \$50 for every twelve lessons. George Edgar also brought a criticism from Mr. Shoenberg of the play, in which he said the play could be "fixed" for \$200. George Edgar said I would be a wonder to the managers, and I acted so well that I brought him to tears. When Wheeler saw me act he said I was on the tragic order, and I presume this is the reason he couldn't write a play to fit me.

In conclusion, I will say I have met with nothing but disappointments as far as Wheeler's play is concerned. If the play was of no practical value to Fletcher, why did he not return it? When my sister and I called at his office he remarked that "he did not intend to run away with it." It is absurd saying he did not know my address.

Respectfully yours,

LUCILLE FALLON.

A COURTIOUS PROTEST.

DENVER, Col., Dec. 28, 1895.

To the Editor of *The Dramatic Mirror*:
Sir.—In the *Ladies Home Journal* for January, that gifted and charming woman, Mrs. Mary Anderson de Navarro, in her interesting paper, "My Early Days on the Stage," makes an accusation that challenges attention.

Referring to her first appearance in San Francisco, she states that the California Theatre company "ridiculed" her work and subjected her to "unkind remarks" and "continual taunts," adding that they "nearly broke her spirit by unkindness."

Justice to the dead: To John McCullough, Mrs. Judah, Mrs. Sophie Edwin, Henry Edwards, Walter Leman, John Wilson, Stephen Leach, Nelson Decker, Justice to the living: To Mrs. Elizabeth Samuels, Ellie Wilton, Alice Harrison, Carrie Wyatt, Belle Chapman, T. W. Keene, W. A. Mestayer, N. Long, Mr. and Mrs. Robert Pateman, Robert Eberle, and others, demands that I should deny the possibility of such conduct on their part.

I was not present at the time, being on my way from Chicago bringing Edwin Booth, his wife and daughter by special car to the coast, but we arrived in season to witness "Our Mary's" successes as *Parthenia* and *Meg Merriles*, and to share in the enthusiasm which she admits the company awarded them.

I can only suppose that, in what she terms "her impudence to put down quickly what she wants to say," the ever-to-be-cherished Mary Anderson has unwittingly done an injustice to a company whose generosity, kindness and ability are too well remembered in San Francisco to deserve a doubt, and I am sure that every living member of it will join with me in this earnest and respectful protest.

BARTON HILL.

MARRIED.

COCHRAN—LAWFORD.—Lambert E. Cochran and Bessie May Lawford at Troy, Ohio, on Dec. 25.

ROSE—STANDISH.—William B. Rose and May Standish in New York on Dec. 19.

DIED.

BRANNICK.—John H. Brannick, in New York, on Dec. 3, of quick consumption.

PADDOCK.—Henry J. Paddock, in New York, on Jan. 2.

VANOLL.—John Vanoll, in Oakland, Cal., on Dec. 28.

STIRLING.—Mrs. Edward Stirling, in London, on Dec. 31.

WEED.—Robert L. Weed in Jersey City, on Dec. 29, 1895, of apoplexy, aged 79.

BOSTON, MASS.

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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR

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Reading notices marked "A" or "B" 50 cents per line.
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Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements every Monday until 5 P. M.

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NEW YORK. JANUARY 11, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—NORTHERN LIGHTS, 8 P. M.
BROADWAY.—AN ARTIST'S MODEL, 8 P. M.
EMPIRE.—OLGA NETHERSCOT, 8 P. M.
GRAND OPERA HOUSE.—THE MASQUERADES, 8 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8 P. M.
HAMMERSTEIN'S OLYMPIA.—EXCELSIOR, JR.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M.
LYCEUM.—THE BENEFIT OF THE DOUBT, 8 P. M.
NEW STAR THEATRE.—THE COUNTY FAIR, 8 P. M.
PALMER'S.—THE BAUBLE SHOP, 8 P. M.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—CHAUNCEY OLCOTT.
COLUMBIA.—JOHN A. DRAHNS.
MONTAUK.—A MILK WHITE FLAG.
PARK.—PETER F. DAILEY.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

THE COMMERCIAL SPIRIT.

LAST week attention was called in these columns to the fatuous indifference of some of the principal New York managers to the real wants of New York playgoers. We referred especially to that particular folly which manifests itself in the persistent importation of foreign plays that lose money and of foreign actors that bring neither special ability nor special skill. We further took occasion to say—and we say it again—that there is nothing either in the pecuniary or the artistic results of indiscriminate speculation in foreign theatrical products that justifies the delusion these managers persistently cherish that the imported article, irrespective of novelty and merit, is demanded *per se* by our public.

Our brilliant and widely circulated contemporary, *Life*, referring to two recent productions on the local stage, says that "in both instances the intelligence of the public seems to have been left out of consideration," and then makes the following pointed and pertinent observations:

"From the managerial point of view this may be good policy and sometimes—alas!—succeeds, but it has become axiomatic that even theatrical managers cannot fool all the people all the time. A bad production may become a fad, and may succeed because the public is a flock of sheep and follows its leaders. It is not to be supposed that managers wish to produce failure; but it is evident that they are trying to catch the silly element in the community by imitating past fads rather than by producing anything new or original. The commercial spirit is so strongly in the ascendant in American theatricals that anything approaching art is subordinated almost to the disappearing point. While this remains true even our lighter stage entertainments are going to be crudely done and depend for their interest on pretty slender talent."

No sane person objects to the commercial spirit in theatre management, if it is restricted within its proper sphere. The manager occupies a position somewhat analogous to that of the publisher of books and the dealer in pictures. The astute publisher thrives justly in marketing the author's products; the picture dealer exercises commercial skill in selling the artist's canvases, and their respective trades are dignified and honorable essentials to the prosperity of letters and art. The great publishers in whom the commercial spirit finds its best development are men of note and substance, whose wealth

has been acquired by satisfying the demands of the intelligent element of the public. They leave the cheap-and-nasty, the erotic, the trivial and the silly departments of book making to the shoal of speculative small-fry publishers, who obtain neither riches nor celebrity. The picture dealers that make fortunes do not sell chompos. The theatre manager may possess the commercial spirit without becoming a Punch and Judy showman or resorting to entertainments that are immoral if not obscene.

That there are great publishing concerns in this city which produce only books that are up to a certain standard of merit, that there are picture dealers who invest fabulous sums in paintings by the most famous artists, that there are houses, representing enormous capital and employing great numbers of artists and artisans, which deal only in works and objects of art and adornment, prove conclusively that a large proportion of our population is composed of people of intelligence, discrimination, culture and taste. The faint-hearted, the mis-guided and the misinformed among our managers would do well to ponder these facts, and ask themselves seriously if it would not be a shrewd manifestation of the commercial spirit to recognize the existence of a public whose patronage they now customarily repel, and realize that if they should ever succeed in deserving and winning it they would obtain a following more numerous, more loyal, more trustworthy and more creditable than the fickle "floaters" and the unthinking mob of whose uncertain, capricious favor they are now the slaves?

It is all very well to say that managers give the public what they think the public want. The trouble is that managers do not always know what public they ought to reach. The vicissitudes of theatre management in this city during the past three or four years, viewed in connection with the class of entertainments preponderating, show clearly enough that the present policy of under estimating the public's intelligence is a failure. In a few isolated cases theatres have been conducted during the period named with some degree of consistency and with some effort to retain the confidence and the support of the intelligent portion of the community; but even in these rare instances their managers have yielded occasionally to the temptation of vieing with competitors of the other sort, allured doubtless by the superficial signs of success with which their endeavors to lower the dramatic standard were meeting.

OVER THE BOUNDS.

When the manager of an unsuccessful production in this city several years ago sought to stimulate patronage by exhibiting a semi-nude woman in one of the scenes of the play, a storm of protest arose; the press denounced the outrage upon public decency, and the police authorities were requested to investigate and to act.

Recently the stage in New York has been degraded even more viciously. Under the cloak of "art"—a mantle that is employed sometimes to cover a multitude of sins—an exhibition of mock eroticism has been given by an alien actress in one of our best theatres that puts memories of The Clemenceau Case to shame.

The fiery kisses and animal sensuality of this actress have been described in detail by the papers. Her embraces, her transports, her attitudes of suggestion were better fitted to the alcove than to the footlights of a reputable playhouse, but the papers proceeded to stimulate prurient curiosity by treating them to highly colored broadsides of text and pictures.

This created a "sensation." It served to arouse the curiosity of persons of jaded appetite and foul imagination, and crowds of curiosity seekers resulted where there had been previously a beggarly account of empty seats. The management was in high feather, and nothing has been left undone to convert the unsavory notoriety thus obtained into coin of the republic.

Experience shows that methods such as these do not pay in the long run. The patronage of the purport in itself is a reproach. It is an offense to the great, wholesome, clean-minded public on whose favor permanent prosperity depends. The greatest mistake possible in management is to alienate those patrons that demand a due regard for decency in their purveyors of amusement.

Of course, there are many persons in this world, and not a few engaged in the theatre business, whose motto is success at any price; but their view is in direct conflict with the view of the majority, as well as in opposition to established ideas of honest dealing and right principle. If it were otherwise, and if no restraint were imposed upon the greedy and the unscrupulous, it would not be long before the theatre would be degraded to the level of the brothel.

Fortunately the stage in its length and its breadth is invincible against the baneful influences that in sporadic instances threaten its dignity and integrity. In spite of them its career is in the line of progress. It is guarded by an army of jealous friends and supporters

who are quick to feel and to resent any effort to disgrace it.

An actor whose distinction is due hardly less to his verbal idiosyncrasies than to his histrionic ability announces that he will drop the paraphernalia of the theatre and seek fame by lecturing. The plain fact is that he has been more active as a lecturer than as an actor for a year past.

A COMIC OPERA prima donna punished a Baltimore critic last week by cutting off his tickets because of an adverse notice. But comic opera prima donnas as well as other stage persons of note ought to know that this is not an infallible remedy for unfavorable publicity.

PERSONALS.



LOFTUS.—Above is a picture of Cissy Loftus in her familiar imitation of Yvette Guilbert. When Cissy gave the imitation here she was extravagantly praised and boisterously applauded by those who had never seen the original. Now that Guilbert herself has come and conquered, and made New Yorkers familiar with her *bizarre* personality, it is doubtful if the Loftus imitation would excite so much enthusiasm. An American mimic of real cleverness, Pearl Andrews, has been making a study of Guilbert. If she fails to reproduce the Frenchwoman's mannerisms, it will be her first failure in this difficult field of impersonation.

ARTHUR.—Julia Arthur has given her brother, Arthur, who is at the Tremont, Boston, power of attorney to arrange for her starring tour season after next.

MODJESKA.—Modjeska was entertained on Sunday by Mr. and Mrs. E. H. Crosby, of Boston. The principal guests were the Boston members of the Professional Woman's League.

KARL.—Tom Karl, the favorite tenor of the old Boston Ideals, sang in the Church of the Holy Communion last Sunday. An unusually large congregation filled the church. Mr. Karl's fine voice was heard in the solo parts of Whitney Coombs' anthem, "The Christ Child."

MARTINETTI.—Paul Martinetti appears as a tipsy Parisian of the Latin Quarter in his artistic pantomime, *A Terrible Night*. As a psychological study of the power of alcohol, Paul's performance is perfect.

WILDER.—Marshall P. Wilder entertained Yvette Guilbert with a private performance of his own sketches one day last week. The Frenchwoman was fascinated with the little humorist and remarked on his striking resemblance to Benoit Coquelin. Others who enjoyed the entertainment were Madame Nordica, Ancona, and Maurice Farkoa.

BOZENTA.—Count Bozenta looked through his books last week, and found that Modjeska's business this season has been better than any year since 1883.

CORLETTE.—Helen Corlette has received news of the death of her mother, Theresa Corlette in Milan, Italy, on Dec. 17. Mrs. Corlette, who was sojourning in Italy with her daughter Ethel, who has become a grand opera singer of considerable note, formerly wrote bright articles for the San Francisco press. Helen Corlette is travelling this year with The Land of the Living company.

ROBERTSON.—Ian Robertson, who has attracted attention by his performance of the Apothecary in the recent revival of *Romeo and Juliet* at the London Lyceum, is well known in this country, where he was stage manager for Dion Boucicault and Madame Modjeska. He is a brother to Forbes Robertson and Norman Forbes. He went through in his youth what he now describes as "seven years' penal servitude" of an apprenticeship to the famous shipbuilders, Messrs. Thornycroft. His wife is the daughter of Mr. Joseph Knight, the well-known dramatic critic.

CONWAY.—Hart Conway, formerly leading juvenile at Daly's Fifth Avenue Theatre, is conducting a school of acting in Chicago. Last week his pupils appeared at the Schiller Theatre in *Our Regiment*. The Chicago critics say that the performance was a remarkable one for amateurs.

BERNHARDT.—Sarah Bernhardt sailed from Havre for America last Thursday on *La Bretagne*. Her tour will open at Abbey's Theatre

on Jan. 19, and after a five weeks' engagement the French tragedienne will visit the other large cities. Yzeyl, Magda La Duchesse Catherine, and L'Arlesienne are among the additions to her repertoire.

NORTHERN.—Jeannette Northern, whose clever ingenue work with several leading companies is familiar, has taken a flat uptown for the Winter.

HALL.—Pauline Hall canceled her engagement at the new Valentine Theatre, Toledo, O., last week on account of illness.

MACAULEY.—It is announced that John T. Macauley will next season resume the management of the Louisville Theatre which bears his name.

FILKINS.—Grace Filkins expects to visit London next Summer, and may possibly play a short engagement there.

MERRON.—Eleanor Merron joined Robert Mantell in Washington yesterday to play leading business for a short season.

STANDISH.—May C. Standish, who plays the part of Mary Aylmer in *The Sporting Duchess*, was married on Dec. 19 to William B. Rose, a member of the firm of F. Moore and Company of this city. Miss Standish is a native of Baltimore, Md., and is well connected in that city.

WADLEIGH.—George Wadleigh, E. E. Rice's lieutenant, is in Montreal.

SHERWOOD.—Mollie Sherwood took Josie Hall's part in *The Gay Parisians* at Hoyt's Theatre last Thursday night. Miss Sherwood had only half an hour's notice, but succeeded in playing the part creditably.

THORNE.—Sylvia Thorne sang in Paris recently at a concert given in the Army and Navy Club by the pupils of M. Dubulle. She gave a selection from *The Huguenots* and several other pieces with great success. A brilliant future in French opera comique is predicted by the *Anglo-American*.

MANSFIELD'S RECEIPTS ATTACHED.

The MIRROR's Washington correspondent writes that last week the box office receipts of Richard Mansfield's performance of Emperor Napoleon Tuesday night, and that of Prince Karl Friday night, at Albaugh's Lafayette Square Opera House, were attached in a suit brought by Mary Sanders for \$1,200, said to be due on an unfulfilled contract, under which Miss Sanders was to act in Mr. Mansfield's company. The attachment and notice of the declaration served on Mr. Mansfield was issued from the Circuit Court.

In the suit the complainant states that with the knowledge and consent of her husband, Percy Winter, she made a verbal contract with Mr. Mansfield by which she was to become one of his theatrical company to serve from Sept. 16 last until June 15, 1896. For her services Mr. Mansfield agreed to pay her \$75 a week, to be paid every Saturday. It is alleged that on Dec. 3 without just cause or reason, Mr. Mansfield dismissed her from the company.

The declaration states that the complainant waived the right as to the payment of \$75 a week, in consideration of which Mr. Mansfield promised to pay Miss Sanders the remaining amount due her under contract, at the rate of \$50 a week, there being \$1,500 still owed her. The first installment was to be Dec. 14, and was so paid, but on Dec. 21, the time of the next payment, Mr. Mansfield refused to settle, and has continued to refuse to pay further sums.

A compromise has been attempted by the defendant in a proposition submitted by his lawyers that the complainant accept \$50 in cash as payment for this week and the two previous ones, and that Miss Sanders take the stage at once with the Holland Brothers in *The Social Highwayman* at a salary of \$50 a week during the remainder of the season, all of which was refused.

To accept the proposition, Miss Sanders claims, would be a verbal acknowledgment that the \$75 per week promised by Mr. Mansfield for actual services was not the rate at which she was engaged. Nothing further towards a compromise was effected, and the actor through his attorney gave bonds Saturday for a hearing, and immediately sent a two weeks' notice of dismissal to Miss Sanders.

A NOVEL LAW SUIT.

I. Goldmann, a printer of New Chambers Street, threatens to bring a somewhat novel suit against Manager Conreid of the Irving Place Theatre.

Mr. Goldmann is a subscriber to the performances given at the Irving Place (German) Theatre and he objected to a play by Georges Friedmann entitled *Ferdinand's Marriage Contract* now being given there. In this piece one of the characters disrobes in view of the audience, removing everything but his undergarments.

Mr. Goldmann concluded that the piece was too suggestive for his wife and daughters to witness and he insisted upon his subscription money being returned. Manager Conreid refused and hence the threats of legal proceedings.

A RUNAWAY COLT UNSUCCESSFUL.

Charles H. Hoyt's *A Runaway Colt* will be taken off the boards next Saturday night, and the company will disband.

Frank McKee said yesterday to a MIRROR man: "The play was an experiment, and it failed. Mr. Hoyt and I thought there was sufficient interest in baseball among theatre patrons to make a play founded upon the game pay, but we were mistaken. Nor did the public evince the slightest interest to see Adrian C. Anson, the baseball player. Each place we opened at the business was dreadful. So, in face of this decided failure, Mr. Hoyt and I came to the conclusion that the piece had better come off at once."

Mr. McKee denied all knowledge of any offer being made for the piece, as stated in a dramatic paper last week.

AN IMPROMPTU EPILOGUE.

An impromptu epilogue was introduced into *Last—24 Hours* when Robert Hilliard's company produced the play in Port Huron, Mich., on Christmas day. Sydney Cowell wrote the lines in pencil in her dressing room, the "parts" were hurriedly copied out and learned, and the whole thing was rehearsed during the wait between the second and third acts. The epilogue was spoken by Millie Grey, Daisy Dixon, Grant Stewart, and Mr. Hilliard. It pleased the audience so much that Miss Cowell had to respond to the cries for "Author! Author!"

THE USHER.



It is a serious question whether the tendency to centralize theatrical interests in the hands of a few men—and that tendency is the most significant as well as the most alarming characteristic of this business at present—is likely to prove disastrous or beneficial either to the cause of dramatic art or to the commercial interests of those concerned in American theatricals.

It is a well-known fact that the monopoly by one concern, that operates with its headquarters in this city, in the field of play purchasing, has inflated prices charged by authors, both foreign and native, for their work to a hitherto unprecedented point and has made it well-nigh impossible for individual managers to secure material without entering into a competition in which they are placed at a serious disadvantage.

The policy of buying foreign plays by the wholesale, of purchasing options on plays yet to be written, irrespective of their probable artistic or pecuniary worth, has largely reduced the business of producing plays to a plane of speculation, pure and simple. It has eliminated from management the element of judgment and has brought the whole matter to the level of that species of commercial transaction known as "buying a pig in a poke."

That is but one phase of the question, however; there is another and a more serious one. The tendency which has united the interests of three or four large operators into one enterprise has led to the iniquitous system of gobbling up nearly all of the desirable time in all the best theatres of all the large cities.

The managers of these theatres are not always cognizant of the productions that are to be given to them; they hold time blindly, taking chances with the speculators as to the results of their ventures, and theatre managers, therefore, are equally in the dark, and equally unable to exercise judgment in a selection of attractions such as they consider suitable to the requirements of their patrons.

Next season this condition of affairs is likely to be worse. Envious of the apparent success that has been achieved by the originators of this plan, ambitious to cut a figure equally imposing in theatrical affairs, another pretentious organization of powerful interests has lately been effected, with the expectation of dividing with the first a share of the plums in the pudding.

Individual managers and stars cannot fail to suffer under these conditions. The aggressions of these centralized interests, which may be likened to the trusts that have invaded industrial circles, are constantly increasing, and it is only a question of time when those on the outside will be compelled for their own protection and for the protection of theatrical interests generally to combine and, by resort to similar tactics, to resist the encroachments that are being made upon the domain of independent action.

The phenomenal business Triby did last week in Philadelphia deserves a paragraph to itself. Eight performances were given at the Chestnut Street Theatre, and the prices were in accordance with the regular scale, there being no advance. The gross receipts for the week were \$12,480.50, the largest amount that Triby has played to since the beginning of its prosperous career, and the largest week's receipts, with one or two exceptions, in Mr. Palmer's experience as a manager.

Lyman B. Glover, the dramatic and musical critic of the Chicago *Times Herald*, was in New York last week on a brief visit. Mr. Glover is one of the most erudite and discriminating dramatic reviewers in this country, and his criticisms are justly entitled to the weight they carry with the playgoers of the Windy City.

Notwithstanding the large business that Olga Nethersole has done since she appeared as Carmen, I do not hesitate to say that she has injured herself in the estimation of thoughtful playgoers and in a business sense, so far as her future is concerned, far more than the receipts of the present moment can possibly compensate for.

The lawlessness, immodesty and wholly unnecessary eroticism of her personation have incited protest and disgust in many quarters, and the class of playgoers who have naturally and properly found offense in it no artist making an effort to secure an estimable and prominent place on our stage can afford to repeat.

Miss Nethersole, although somewhat crude in her present histrionic manifestations, is a talented woman, who would undoubtedly succeed if she persevered upon purely legitimate lines. She has found a cordial welcome in this country and she had begun to merit serious attention for her work both from the critical and the general public, but her latest move has inspired a sentiment of antagonism which will unquestionably operate against her.

It costs more to conduct a theatre in New York than in any city in the world. Rents are higher here and all expenses are proportionately larger.

Several of the theatres of New York do not pay. The reason is that they are not managed in the interests of the New York public, but are run simply as hot-houses in which weak and sickly dramatic plants are housed as long as possible, and forced into an existence that is not normal, simply with a view to give them a fictitious value on the road.

Is it strange, therefore, that the people in what are facetiously called the provinces have come to look with distrust upon productions that go forth into their midst, depending chiefly to attract attention upon the record of a New York run?

As the St. Paul *Dispatch* observes in a recent issue: "Fame gained in New York, as a general rule, means absolutely nothing to the great mass of playgoers. They do not keep close watch of the theatrical events that are not strictly local."

many of them never go to New York to see what is going on, but the better reason is that the people have been so often deceived by sloppily printed notices bearing the Gotham imprint that they have lost confidence in the fame gained there. And they are wise in their generation."

Mr. Mansfield's announcement that he intends to retire next season from active professional work and to become a lecturer is more farcical than any of the many conflicting pronouncements he has issued.

Why should Mr. Mansfield stop acting in order to gratify his desire to lecture people? He has been scolding the public pretty regularly in his speeches before the curtain for two or three years past, and it is a serious question whether they would care to be scolded without having also the privilege of witnessing his interesting impersonations.

As a matter of fact, I can definitely announce that Mr. Mansfield will not retire next season, that he is already preparing one or two interesting new plays for production, and that he will be found as usual furnishing intellectual diversion to his hearers and a steady flow of material for comment and discussion to the newspapers.

HE WANTED A DATE.

Manager Frank E. De Leste, of Madison, Ind., sends THE MIRROR an exact copy of a letter received from the manager of a traveling Creole company asking for time. Mr. De Leste has framed the original letter and hung it in his office:

Louisville Ky Dec 30 1895
Dear Sir I would like to get your opera house for two nights in April 27 and 28th if we can get the house please send word right away and send word what terms you want your house on and tell us how many men you have in your band and tell us how to write to your bill poster if we can make arrangement we would like to give you a show ever season on we got 30 in company we got song and dances piano-pickers ballad songsters 6 end men 14 handsome lasses back wings dancers two quartets music of all kinds we have a good or show as their is on the road tell us how much it will cost us to advertise our show in your paper and tell us what price to put on our bills we furnish our own litho and show papers I would like to here from you soon what I mean by price on the bill the price of the seats we all colored but our agent please write to us right away direct your letter to
No. — ave

DISHONEST THEATRE USHERS.

J. Wesley Rosenquest has begun to take vigorous measures with those ushers who make a practice of selling seats to persons who have only bought standing room. The charge made by the usher is usually twenty-five cents, and the practice has been going on for some time.

On New Year's Day Mr. Rosenquest saw John Ganzmann, an usher at Fourteenth Street Theatre, give five persons seats. He immediately told the persons to vacate them, whereupon they said they had paid Ganzmann twenty-five cents each for them. Mr. Rosenquest then called in the police and gave the usher into custody, charging him with larceny.

Later, moved by the tearful supplications of the man's mother, the manager promised not to press the charge.

PRIMROSE-WEST SILVER ANNIVERSARY.

Primrose and West, the well known minstrel managers, have leased the Madison Square Garden and Amphitheatre for March 3. On that date the firm will complete the twenty-fifth year of their partnership, and as it is the longest time any organization now in existence has remained together, it is proposed to celebrate the event by a monster gala festival in New York.

There will be a large cake walk and elaborate minstrel performance. The Garden will be beautifully decorated, and every manager Primrose and West have ever played with from Maine to California will be remembered, and his name emblazoned on all the decorations.

The contract leasing the Garden was signed last Saturday morning.

THE ROSENFELDS WILL RETURN.

A local daily one day last week stated that Carl and Theodor Rosenfeld had sold by auction all the furniture in their offices and in their "flat on Twenty-eighth Street," and the writer added that evidently the managers had left the United States for good.

The paragraph was incorrect. The Rosenfelds will return here next Fall with the Liliputian company, and they never lived in a flat on Twenty-eighth Street, but owned magnificent residences of their own on West Sixty-fourth Street.

Kreiser, the auctioneer of Twenty-eighth Street, recently sold by auction their collection of paintings, and this is evidently how the local daily got mixed on the facts.

IT IS FREE PROPERTY.

Hansel and Gretel has been produced in Philadelphia by Gustave Hinrich. Sir Augustus Harris and Augustin Daly who own the American rights to the opera acted for an injunction to prevent Hinrich's production, but Judge Dallas, after hearing argument to grant such an injunction. The case, he said, was not so free from doubt as to the rights of the plaintiffs as to warrant the writ. The decision is a curious one and anyone apparently has the right to produce the opera.

A CHANGE OF MANAGERS.

In an advertisement which appears on the back page of THE MIRROR, telling of the tour of John J. Burke in The Doctor, the name of S. W. Combs appears as manager. This is incorrect, as an arrangement was made yesterday to have Edwin P. Hilton manage the tour. As the back page of THE MIRROR went to press on Saturday it was impossible to make the correction. Mr. Hilton requests that all communications be addressed to him at the American Theatrical Exchange.

TRILBY SANG THE NEW YEAR IN.

There was a novel finale to the New Year's eve performance of Trilby in Terre Haute. The play did not begin till late, and in the middle of the last act, just as the old year died, the play suddenly stopped and Miss Annandale began singing "The Star Spangled Banner." The enthusiastic audience took up the refrain, and seizing the flags with which the house was decorated waved them in time to the song. The scene was an inspiring one.

AMERICAN OPERETTA IN EUROPE.

The Wizard of the Nile will probably be played in London, Paris and Vienna next Summer. Overtures were made some time ago to Messrs. Kirke La Shelle and Arthur Clark for a trip to London of the play together with Frank Daniels and Dorothy Morton and the proposition has been under consideration ever since. Last week offers were also received from Vienna and Paris.

A VALUABLE LOT OF PHOTOGRAPHS.

Neil Burgess has recently been fired with an enthusiasm for the past. He has begun a collection of photographs of Lester Wallace and the players who made famous the history of the Star Theatre, when it was known as Wallace's. As many of these as could be obtained have been framed and hung in the lobby of the Star as a touching tribute to the great actors of the great days of the theatre.

There are thirty in the group, and twelve of these are dead. In the centre is the chief, Lester Wallace, and ranged around him are John Brougham, Dion Boucicault, Mark Smith, John Gilbert, J. B. Polk, Annie Deland, Harry Montague, Gerald Eyre, B. T. Ringold, Harry Becket and Charles Rockwell.

Of the living, those still professionally before the public are J. H. Stoddart, Frederick Robinson, Jeffries Lewis, Nina Varian, Osmond Tearle, George Clarke, Rose Coghlan, H. M. Pitt, Eben Plympton, Helen Tracy and Stella Boniface, now Mrs. H. A. Weaver.

The rest of the group are for the most part in private walks of life. Mrs. Thomas Barry is living quietly in the city as Mrs. William Redmond. Annie Robe is known in society as Mrs. Griswold. Charles L. Stevenson, recently manager for his wife, Kate Claxton, has gone into mercantile business in the South. Madame Ponsini is in Washington. Dora Goldthwaite is in Europe. Jone Burke married an English army officer and is living abroad.

Among the famous ones whose portraits have thus far proved unobtainable are George Holland, father of the Holland brothers, William R. Floyd, for years Wallace's stage manager, Madeleine Henriques, who married the journalist, Louis Jennings, and is living in Europe. Rose Wood, retired in California. Katherine Rogers, the beautiful and idolized leading woman of the stock, Mrs. John Sefton, who died recently. Mand Granger, who is still professionally prominent, the two soubrettes, Effie Germon, still active, and Mary Gannon, dead. Kate and Nita Bartlett (Newton), retired. Harry Edwards, dead. E. M. Holland, now starring with his brother, Ellen Blaisdell, married and retired, and several others, both of the living and the dead, who are entitled to a place in the galaxy. Mr. Burgess will add them to the collection as soon as he can secure them.

SHE WENT TO THE WRONG STAGE-DOOR.

One of Chicago's West-side society women, who had a principal part in a special performance of Our Regiment at the Schiller Theatre last week, had a very unpleasant initiation into the vicissitudes of theatrical life. On the afternoon in question, when she started for the performance, she told the coachman to drive her to the stage entrance of the Schiller. That was the proper thing of course for an actress to do. The cabby obeyed her to the best of his ability and drew up before a dirty alley way which to the young lady looked just as dirty as she had understood stage-doors always to be. She had never approached the Schiller through the back door before, but snatching up her bundle of costumes she boldly left the carriage and plunged across the forbidden threshold.

It was fully forty minutes before the time set for the curtain to rise upon Our Regiment, but to her horror and surprise as she ascended some dark stairs leading toward the stage she could hear music, voices and the laughter of the audience. Still she went on, and almost ran into a stage hand at the head of the stairs.

"Has the play begun?" she inquired breathlessly.

"Sure—half an hour ago," was the reply.

"But it's only half past one," she said.

"Yes, and der show begins at one," broke in the grip.

"Where am I?" the young lady asked with a real tragedy tremor in her voice.

"Why, at the Olympic, of course." The Olympic is a variety house. The young lady gathered up her skirts and fled. Eventually she found her way to the Schiller Theatre, and in spite of the discouraging prologue to her first appearance on any stage, she made the hit of the performance.

NORTHWESTERN THEATRICAL ASSOCIATION.

A tabulated statement of the business done during the season by the Northwestern Theatrical Association is presented in another column. This association, which has headquarters at Portland, Ore., controls the Marquam Grand of that city, the Seattle and Tacoma Theatres, and the Olympia Theatre in Olympia, Wash., these forming the first first-class circuit ever organized in the extreme northwest. Manager Heilig, who books attractions for the association, has been so successful that, as will be seen from the advertisement referred to, he has made the circuit one of the most prosperous in the West. In conjunction with the theatres mentioned, Manager Heilig has arranged to book attractions in surrounding towns. Since the acquisition of the Portland and other houses he has done more than any other manager to promote amusements in the Pacific Northwest, and with the Seattle Theatre added he is in a position to be of service both to the theatre public and to the better class of attractions. One of the original features of Mr. Heilig's management is the keeping of a record of open time on the circuit on file in the offices of the general passenger agents of all the railroads leading to the Pacific Northwest. These records, which will be valuable to traveling managers, will be found at Omaha, St. Paul, and San Francisco in the offices of the Great Northern, the Northern Pacific, the Union Pacific, and the Southern Pacific railroads.

AN IRRESPONSIBLE MANAGER.

June Stone complains to THE MIRROR of one W. A. Thompson, said to be a diamond broker, who agreed to take out a company to produce a new comedy, The Love Syndicate, written by Fred Hartley. The company was engaged and had begun rehearsals of the play when Thompson changed his mind and announced that he could not take the play on the road. John Ince, who had been engaged for leading business, had only the week before refused an offer to go with The White Squadron. The women of the company, Emma Brennan, Craig Garrick and Helen Ridgway had each spent money on new costumes. The play had been carefully rehearsed and gave every promise of being successful.

GUILBERT TO BECOME MRS. T. MARKS?

One of the latest issues of the *Berliner Tageblatt* to hand makes seriously among its theatrical notes the following announcement:

Yvette Guilbert who is at present singing in New York, is engaged to be married to Mr. Teddy Marks, the well-known impresario and director (sic) of the Olympia in that city. The marriage ceremony will probably take place in America, as it is known that Mlle. Guilbert has arranged for a visit to other cities in the States under Mr. Marks's management.

This is probably the revenge of Germany for Yvette Guilbert's refusal to sing in Berlin.

PROFESSIONAL DOINGS.

The opera house at Pocatello, Idaho, which cost \$50,000, has been sold to the First National Bank at that city for \$6,800.

The residence of Manager Philleo, of Tootle's Theatre, St. Joseph, Mo., was entered by burglars recently, and a number of valuable articles stolen.

The railroad car containing the Charles Gardner company was in a railroad wreck near Paris, Tex., on Dec. 25, and Mrs. Gardner was slightly injured.

A performance was given by Daniel E. Bandmann at the Bennett Opera House, Missoula, Mont., on Jan. 1 for the benefit of the members of the Stockdale company, who were stranded in that city.

Wagner and Reis have removed their principal offices to New York city, where Mr. Reis will be in charge.

Harry Clay Blaney played the principal comedy part in Henders n's Sinbad company in Minneapolis the other night on very short notice, and is said to have made a distinct hit. This is the part formerly played by Eddie Foy. Mr. Blaney has played The Old Man of the Sea all season with success.

May Standish, of The Sporting Duchess company, and William B. Rose were married in this city Dec. 19.

Florence Bindley produced her new musical comedy, A Hot Box, at the Opera House, Cairo, Ill., on New Year's Day.

Harry Corson Clarke is with the Lyceum stock company, Denver.

A. K. LaRue, the well-known organist and pianist of this city, has received a merited testimonial from Phillips and Crew Co., the music publishers of Atlanta, Ga., for his composition and orchestration of the march "Salute to Atlanta." Mr. LaRue is an accomplished musician, having traveled both as accompanist with concert companies and as orchestra leader for the past ten years.

While the McCarthy's Mishaps company were playing in Taunton, Mass., last week, Manager R. A. Harrington, of the Taunton Theatre, had their property attached for non-fulfilment of contract last season. The matter was adjusted to the satisfaction of all parties.

The members of the Ettie Albion Burlesque company, which was deserted by its manager at Lowell, Mass., on Dec. 26, were enabled to leave town through the generosity of Manager N. H. Boody, of the Lowell Music Hall.

Edwin P. Hilton is arranging for the New York production of a new melodrama dealing with the Cuban question. It is called For Free Cuba, and Mr. Hilton says it is copyrighted months ago.

After the performance of De Leon's Comedians at the Troy, O., Opera House on Dec. 25, Lambert B. Cockran and Bessie Lawlor, members of the company, were united in marriage by the Mayor of that city.

Walter Kennedy is making preparations to start out in a repertoire of high class tragedies which will include Othello, Macbeth, Virginius and Richard III. While Mr. Kennedy will appear in popular-priced theatres, he relies on the fact that there is a sufficient number of thinking people in the lower walks of life who cannot afford to patronize this style of entertainment when presented in expensive theatres to make the venture a success. Managers who have open time and are desirous of booking an attraction of this kind are requested to communicate with Mr. Kennedy at once.

Mrs. Dora Paige has assumed entire control of the Mabel Paige company. M. A. Mosely, her former partner, sent a telegram on Christmas Day to the company informing them that their season would close Jan. 4. As the company had been playing to big business everywhere since Oct. 21, Mrs. Dora Paige at once dissolved partnership with Mosely and signed the company for the balance of the season to fill all dates.

Ellenore Carroll, who is playing Prince Ferdinand in Superba this season, is receiving excellent notices for her performance. Miss Carroll is also a popular singer.

A. H. Woodhull says that the profits of his play, A Thoroughbred, the week before the holidays, were \$27.75, and that this humorous comedy has just completed its twentieth successful week. Manager Woodhull says he has booked next season's tour solid, the time being largely filled in return dates, which speaks well of the merits of the attraction. George D. Louden is the manager in advance, and to him all communications regarding time are addressed.

Della Clarke, leading lady of The Derby Macot company, was taken violently ill on Tuesday last, and Katherine Angus went to Poughkeepsie and played Mabel Clarke's part acceptably at short notice.

C. H. Truesdell writes from Keene, N. H., that The New Boy is doing well in that territory.

Arthur Hornblow's one-act play, The Case of the Guard House Lawyer, which Franklin Sargent will produce at the Carnegie Lyceum, is being rehearsed by David Belasco.

The offices of Simmonds and Brown have been thoroughly overhauled by painters and upholsterers during the past two weeks.

The right to produce The Private Secretary has been secured from T. Henry French by Edwin S. Douglas. The play is being booked for a Southern tour. Edwin Travers and William Fairbanks will play the parts of Douglas Cattermole and the Rev. Mr. Spaulding.

Augustus Balfour, of Alexander Salvini's company, rejoices in the birth of a daughter on New Year's Day in Philadelphia.

Dollie Wolbert, late of Charley's Aunt, and who will star next season with Wolbert and Russell's Comedians, is seriously ill in this city.

Agnes Wallace Villa is meeting with continued success in The World Against Her. The play is touring Illinois and Missouri. The company includes Frank De Vernon, James K. Keane, A. H. Field, W. N. Taylor, Phil Perkins, Eugene Alton, Walter Nichols, J. W. Senor, John Walters, Seba Deshon, Vio Violetta, Ada Harcourt, Cissy Wills, Little Mabel and Lucy Villa. Sam B. Villa is manager and Oscar Schreck is in advance.

Marie Harcourt and Sam C. Miller joined the Flora Staniford company at Brownsville, N. Y., last week.

Katherine Germaine, the star of The Fencing Master, was a guest of the Press Club of Wilkes-Barre, Pa., after the New Year's night performance. She sang Yvette Guilbert's "Ingénue" in French with great success. Samuel Freedman, H. Frederick and I. Biers, of the same company, also aided at the entertainment.

James B. Mackie's Grimes' Cellar Door company is laying off in Chicago and will resume its tour East on Jan. 13. Mr. Mackie is making a few changes in his company. Next season he contemplates launching a new comedy with Harry Hardy, written by Thomas Addison, a Chicago newspaper man.

AT THE THEATRES.

Lyceum.—The Benefit of the Doubt.

Comedy in three acts by Arthur W. Pinero. Produced Jan. 6.

John Allingham	Herbert Kelcey
Denzil Sholto	Walter S. Hale
Peter Elphick	Ferd. Gottschalk
Alexander Frazer	Stephen Grattan
Mr. Rev. Anthony Cloys, D. D.	W. Buckland
Mrs. Emptage	Mrs. Charles Walcott
Sir Fletcher Portwood, M. P.	W. J. LeMoine
Mrs. Cloys	Mrs. Thomas Whiffen
Claude Emptage	Fritz Williams
Theophilus Frazer	Isabel Irving
Justina Emptage	Elizabeth Tyree
Olive Allingham	Elita Proctor Otis
Mrs. Quinton Twelves	Gertrude Rivers
Quail	Ernest Tarleton
Hort	Edward Willis

The Benefit of the Doubt, produced at the Lyceum Theatre last evening, was mildly entertaining, but failed to make a strong impression on the first-night audience.

The first act is largely explanatory of the cause and outcome of a divorce trial, and the dialogue is consequently much more in evidence than the dramatic action.

The incidents are more stirring in the second and third acts, but there is an artificiality in the construction of the plot that makes the dramatic story anything but convincing.

There is nothing absorbingly thrilling or entertaining in the bickering, separation and ultimate reunion of two mismatched couples, and that's about all there is in the play apart from its clever dialogue.

The audience is made acquainted at the outset of the performance that there is domestic trouble in two families—namely, those of Mr. and Mrs. Alexander Frazer and Mr. and Mrs. "Jack" Allingham. The trouble has culminated in a suit for divorce which Mrs. Allingham has brought against her husband on the ground of his relations with Mrs. Frazer, and the suit has been dismissed, Mrs. Frazer receiving the benefit of the doubt after being severely lectured by the Judge for her indiscretion.

On leaving the court room Mrs. Frazer resolves to live down the scandal with her husband's assistance, and she appeals to him for that purpose. Frazer, however, is of a reserved nature. His pride has been deeply wounded, and far from coinciding with his wife's views, he determines to hide his shame in a life of retirement abroad. His cold treatment induces her to rid him of her unwelcome presence, and in the next scene we find her at a cottage at Epsom, where Allingham is living, having separated from his jealous wife.

Mrs. Allingham arrives previously, however, to beg his forgiveness for the wrong she has done him, and shortly afterward Mrs. Frazer's object in coming to Epsom is to advise with her old friend. Mrs. Allingham agrees to allow her husband to receive Mrs. Frazer on condition that she is to be allowed to overbear their conversation. This naturally results in misunderstanding and further trouble. Matters are complicated worse than ever when Mrs. Frazer imbibes too freely from a convenient bottle, and she is in a state of helpless intoxication at the close of the second act.

On the arrival of Mr. Frazer in the last act, the entire domestic quartette is assembled at Epsom, and a violent quarrel ensues, in which all four take a hand. Eventually peace is restored between the two families, and a reverend bishop takes Mrs. Frazer under his ecclesiastical wing with a view to having her again recognized in respectable society.

Mrs. Thomas Whiffen was capital as Mrs. Cloys, and Elita Proctor Otis gave a racy character sketch of Olive Allingham.

Isabel Irving was overweighed with the histrionic exigencies of the part of Theophilus Frazer. Nor was Elizabeth Tyree quite equal to the part of Justina Emptage. Both Miss Irving and Miss Tyree were at times quite effective, but they were not altogether suited to the roles allotted them.

Gertrude Rivers did fairly well as Mrs. Quinton Twelves, but she has an affected mannerism of rolling her eyes that grows very tiresome.

W. J. Le Moine was as humorously effective as usual in his personation of Sir Fletcher Portwood.

Herbert Kelcey gave a gentlemanly but commonplace portrayal of John Allingham. Walter S. Hale and Ferdinand Gottschalk made the most of subordinate roles.

Stephen Grattan may be an efficient actor in roles that suit his personality, but he is certainly not in his element as Alexander Frazer.

Mrs. Charles Walcott as Mrs. Emptage was less happy than she generally is in matronly characters of social proclivities.

Fritz Williams infused various comicisms into the part of Charles Emptage. W. Buckland proved a realistic bishop.

The piece was well staged, but it has little prospect of a prolonged run.

Fifth Avenue.—Gentleman Joe.

Musical play in three acts, by Basil Hood and Walter Slaughter. Produced Jan. 6.

The Earl of Donnybrook	Henry Hallam
Mr. Ralli-Carr	Joseph C. Fay
Mr. Hughie Jackson	Arthur Pacie
Mr. Pilkington-Jones	George K. Porteus
William Dawson	Eugene B. Sanger
Photographer	Gus Brown
The Hon. Miss Mabel Cavannah	A. W. Maffin
Mrs. Ralli-Carr	Laura Moore
Miss Lollage Potts	Carrie Roma
The Chambermaid	Adelaide Worth
The Governess	Myretta Waite
Emma	Leila Williams
Gentleman Joe	Annie Myers
	Willard Lee

Up to four o'clock yesterday afternoon M. B. Curtis was sure he would play Gentleman Joe at the Fifth Avenue Theatre in the evening.

In Part 1 of the Supreme Court yesterday morning Mr. Curtis' counsel, Abe Hummel, stated to Judge Truax that he had secured from Judge Pryor an order transferring the action to the United States Circuit Court for argument.

Mr. Sire, proprietor of the Bijou Theatre, asked for time to examine the bond and petition, but Mr. Hummel rejoined that the State Courts had no further jurisdiction in the case. This decision, it was thought, would give Mr. Curtis ample time to make the production last evening before any injunction could be secured in the United States Court, and consequently M. B. Curtis promenaded the Rialto all yesterday afternoon wreathed in smiles which meant: "I told you so."

But Rudolph Aronson had not yet played his trump card. By six o'clock he had secured a new injunction from Judge Lacombe in the United States Court—not, however, against the performance of the play. This was found to be impossible, owing to some legal technicality; but the judge was willing to grant an injunction forbidding Curtis from violating his contract with the Aronsons, which, it was alleged, he would have done had he played the part.

Consequently, about the time that Mr. Curtis was preparing to leave his apartment at the Sturtevant House to go to the theatre messengers arrived in hot haste informing him of the decision and saying a sheriff was at the door of

the hotel waiting to serve the writ. The actor bolted himself in his room and the sheriff and Albert Aronson stood on guard on the landing outside. There was no escape from the room save by the fire escape, so Mr. Curtis sent out word that Willard Lee, his stage manager, should play the part in his stead.

At 8:30 P. M. a gentleman came before the curtain and told the audience that Mr. Curtis had a bad cold and his part would be played by a substitute. The performance proceeded without interruption. The writ is returnable Wednesday.

The piece itself is certainly not worth all the pother that has been made over it. It does not, to be sure, belong to a very high order of theatrical entertainment, but, frankly, Gentleman Joe is the poorest specimen of its kind that has come from England in several seasons.

This so-called "musical comedy" evolves around the stale and tiresome mistaken-identity scheme, Gentleman Joe being a flashy London cabman who is taken for an Irish viscount. The complications are all very improbable and only mildly funny. The songs, about which so much has been said, are of no special merit, and the dances are commonplace.

Willard Lee did remarkably well as a substitute for Mr. Curtis. In fact, he gave such an excellent performance, such a dashing, spirited portrayal of the debonaire cabbie, and was so word perfect in his lines, that it was difficult to conceive that he had assumed the part only at the eleventh hour.

The cast was far too long to permit of mentioning each individual member, but it may be said the company worked well together and made out of the piece all there is in it.

Hoyt's.—A Black Sheep.

American play in three acts, by Charles H. Hoyt. Produced Jan. 6.

Hot Stuff	Otis Harlan
Percy Vere	Joseph Frankau
Goodfellow Gunning	William De Vere
Jarvis Field	Harry Luckstone
Jack Aspen	Joseph Natus
Slater	William F. Mack
Under Dog	Steve Maley
M. T. Sells	William Hatter
Count Smortlock	Snitz Edwards
Phil Glass	John W. Mitchell
Wetherbee Fowle	Charles Bradford
Butters Ryder	John Gilroy
Old Subscriber	Charles Diehl
Byrd Sims	Hermon Sheldon
Jimmy Work	T. Henry Sanger
John L. Fitz James	William F. Mack
Willcutt Luce	John W. Mitchell
Lida Skiddons	Ada Dare
Ada Steele	Agnes Rose Lane
Daisy Singer	Agnes Paul
Etta Mellon	Hattie Wells
May Wing	Etta Gilroy
Cora Fay	Nellie Butler
Nettie Stile	Rose Sutherland
Nora Marks	Frankie Bailey
Premiere Damsel	Essie Clayton

A Black Sheep has been a long time getting to New York, but it reached here last night to the hearty approbation of an audience that filled Hoyt's Theatre in every part.

Judging by the laughter and applause that attended every word spoken during the three hilarious acts, the piece will prove as successful as any that its clever author has ever evolved.

Like every other play of Hoyt's the merit of A Black Sheep is its vital characterization. The dramatic personae breathe the breath of life. They talk a great deal of slang, and slang often impresses people as being more real and true to life than respectable English. But there is a warmth and vigor behind the dense fog of slang that gives the absolute effect of spontaneity. If realism consists of saying unpremeditated things in an unpremeditated way, then Mr. Howells and the other realists will find supreme satisfaction in A Black Sheep. When one character in the play said to another "Do you want to see me?" and the second person answered, "I don't care a damn whether I see you, but I want to talk to you," the audience at Hoyt's last night applauded tumultuously as soon as it had recovered from the repartee.

The play opens in a wild Western town where a troupe of burlesque actresses are stranded among a lot of cowboys. One of the chief citizens of the place is a gentleman blessed with the euphonious name of Hot Stuff and an eternal thirst for knock-out whiskey. Hot Stuff is left an enormous fortune, but he is so much attached to his wild woolly life in the West that he refuses to come East and marry his pretty cousin. By the terms he must do both these things. When the editor of the local paper proposes a "lynching bee" with Hot Stuff as the ewe lamb of the sacrifice, he decides to leave for New York and accept the fortune.

In the second act, his gradual civilization is set forth and in the last act he is seen to have developed into an out-and-out Anglomaniac.

Mr. Hoyt has written smoother and less violent farces than A Black Sheep, but he has never before put together such an incessantly vivacious piece of dramatic composition. The "scrapping" and tussling in the first act are at any rate diverting, but the amount of alcohol consumed over the bar at Tombstone would give any normally constituted mortal a terrific attack of unwelcome visions. Cowboys are undoubtedly thirstier than other human beings, but they are not cast-iron on their insides.

Otis Harlan appears as the liquor-consuming hero, Hot Stuff. He has evidently made a close and patient study of this type of American. In the last two acts of the play Mr. Harlan is given something else to do beside spill whiskey down his throat, and he does it well.

Most of the other roles are subsidiary to Hot Stuff. They were played with spirit and humor, albeit with an excess of noise.

A Black Sheep will probably tell the old, old story of crowded houses for many months to come. Mr. Hoyt is a power in the land because he is almost the only American dramatist to use his eyes and ears and then reproduce what he sees and hears with dramatic effectiveness.

Abbey's.—A Pair of Spectacles.

At Abbey's Theatre last night John Hare gave his first production of A Pair of Spectacles, Sidney Grundy's adaptation of Les Petits Oiseaux, and New Yorkers were afforded an opportunity of ascertaining the extent to which the English comedian is entitled to the lavish praise his interpretation of the character of Benjamin Goldfinch has received from the London critics.

This was not the first time the play had been seen in New York, for as Goggles it was given at the Fifth Avenue Theatre in December, 1890, and a few weeks later it was presented at the Madison Square under its present title. The character of Benjamin Goldfinch was then taken by J. H. Stoddart, the veteran actor now appearing in The Sporting Duchess at the Academy of Music.

As the public had been assured that Mr. Hare's English reputation was more than anything else the result of his remarkable impersonation of this character, it is not surprising that the people who filled Abbey's Theatre last evening should have expected something superior to the personation by Mr. Stoddart, for although the Amer-

ican actor's illustration of the role received hearty praise at the time, it was not deemed to be greatly superior to the other work he had done. It was probably because the expectations of the audience had been raised to such a high pitch that the applause which greeted Mr. Hare's efforts was not quite so enthusiastic as he was entitled to. It is true that it was a pretty cold night and the theatre was not overheated, but allowing for the effect this may have had it must be admitted that the audience was not over demonstrative in expressing its approval.

Mr. Hare possesses a remarkably pleasing personality, and his impersonation of the part of the benevolent, elderly gentleman whose imagination has gone astray is excellent character work, and he won the affection of the audience. After the sordid, miserly, pessimistic brother has induced Benjamin Goldfinch to change his spectacles so that he regards men and the world from a selfish, auspicious point of view, the fact remains evident that the heart is still all right regardless of the distortion of the sight.

The role next in importance to that filled by Mr. Hare is taken by Charles Groves, who looks and acts the character of the ill-natured Uncle Gregory to the life. Eugene Mayeur as Bartholomew, the shoemaker, is also very satisfactory, and is a typical English tradesman of the meaner sort. May Harvey as Mrs. Goldfinch, W. M. Cathcart as Percy, Gilbert Hare as Dick, and Joyce the butler were also very acceptable.

The comedy was preceded by W. S. Gilbert's one-act drama, Comedy and Tragedy. In the character of Clarice Julia Neilson was afforded an opportunity to give a remarkable demonstration of her histrionic powers. Her acting was so thoroughly appreciated by the audience that the curtain was raised four times before the applause ceased. The only other important roles in the cast were filled by Fred Terry and C. Aubrey Smith, who as D'Aulnay, Clarice's husband, and Duc d'Orleans, Regent of France, proved themselves fully qualified for their parts.

Fourteenth Street.—Girl Wanted.

Farce comedy in three acts by R. N. Stephens. Produced Jan. 6.

Edwin Forrest Smith	
Jabez Runyon	
Billie Brittle	
Pauline Hauser	Frank Rush
Isaac Wasselowski	
Andy McGovern	
Lillian Highgate	
Jethru Larkin	Ed Christie
Patricius McNabb	James Lee
Ragged Edges	John Dillon
Gottlob Schloss	Ed Sanford
Cholly Plum	Harry Dillon
Jabez Runyon	Charles Sanders
Officer Doherty	Harry Sheldon
Dorothy Daisy	Mabel Florence
Delia Mulcahy	Isabel Ward
Hepsibah Spruceby	Jessie Charron

Girl Wanted was palpably written to give Frank Rush an opportunity to assume various characteristic roles of New York low life. He appears successively as a stranded variety actor, a farmer, a restaurant waiter, a German girl, a Hebrew, an Irishman and a prima donna. In each impersonation he is almost equally successful.

The play itself is very much like the old so-called "protean" pieces in which Mr. and Mrs. Barney Williams and a score of other entertainers of by-gone days used to exhibit their versatility.

Jethru Larkin is an old man with plenty of money who starts a restaurant. He has a pretty niece who is in love with a stranded song and dance man. Old Larkin opposes the match and forbids the actor his house. Of course, the quick-witted Thespian gets into the house as often as he pleases, through the aid of various disguises. Every time old Larkin advertises for a waiter, a porter or a domestic, the actor applies for the job in a fresh disguise. The persistence and pluck of the lovers finally thaw the old man's opposition and he is forced to give his consent. This, in brief, is the substance of the play which can hardly be dignified by that name. It is a rattling, lively, diverting show, and the audience at the Fourteenth Street Theatre found it continuously entertaining.

Mr. Rush is supported by a company well selected for the exaggerated types that people the scenes of the farce, the music is lively, and the dancing and singing were applauded by the large audience that saw the production.

Palmer's.—The Baulic Shop.

John Drew returned to this city last night and faced a very large audience at Palmer's Theatre. He was seen in The Baulic Shop, in which play he made his first essay in a distinctively serious modern play. Last night he was as convincing and sincere as if he had not played the part of the tempted nobleman hundreds of times before, and had his whole artistic future to make by the impersonation. He held his audience from first to last.

In the role of the toy maker's daughter, Maud Adams again exerted the charm of her gracious personality. William Archer complained that this character of Jessie Keber was scarcely more human than Dickens' Little Nell. If the English critic could see Maud Adams play Jessie Keber, he would retract that hardy statement.

Later in his engagement, John Drew will be seen in The Masked Ball and perhaps in a new play.

Grand Opera House.—The Masqueraders.

The Masqueraders, which enjoyed a long run at the Empire Theatre last season, was presented at the Grand Opera House last evening.

The thrilling dramatic incidents of the first and third acts aroused enthusiastic applause, and the play was followed throughout with rapt attention on the part of a large and appreciative audience.

The scenery, costumes, and appointments are duplicates of those used in the original production of The Masqueraders at the Empire. The principal roles are assumed at the Grand by Forrest Robinson, Charles Bowser, Cecil York, J. C. Padgett, Mabel Bert, Carrie Ewald, Lizzie Rechelle, and Mac Fowler.

Columbus Theatre.—Saved From the Sea.

Saved From the Sea, an English melodrama, by Sutton Vane, which has had a successful run of nearly a year at the Princess Theatre, London, was given its first production in this city at the Columbus Theatre last night and was favorably received by the large audience.

The play abounds in thrilling scenes, the plot hingeing upon the opportune failure of a galleon to work, thereby saving a sentenced man from hanging.

There is also an explosion at sea, and other sensational features. The stage effects are elaborate, and a strong company, including Boyd Putnam, gave an intelligent and forceful performance. Next week, Chauncey Olcott.

At Other Houses.

EMPIRE.—Olga Nethersole has made an osculatory hit in Carmen. Consequently her engage-

ment has been extended to cover the current week at the Empire. On Wednesday, Jan. 15, the Empire stock company begins its fourth season in its home theatre, opening in Henry Arthur Jones' new drama, Michael and His Lost Angel.

BROADWAY.—An Artist's Model, now that The Shop Girl has moved out of town, has its peculiar entertainment of British burlesque proclivities entirely to itself, and should do a thriving business at the Broadway.

PEOPLE'S.—The Cotton King is the attraction at this house.

ACADEMY OF MUSIC.—The Sporting Duchess has been on view at the Academy for nearly five months. A souvenir matinee is announced for to-morrow (Wednesday).

GARRICK.—Stuart Robson is due at the Garrick to-night (Tuesday) with the first production in this country of Mrs. Ponderbury's Past.

GARDEN.—The Garden will remain closed until next Monday night, when Charles H. Hopper will appear for the first time in New York in Chimmie Fadden.

STAR.—The Empire City Quartette has been added to the performances of The County Fair at the Star.

DALY'S.—The first production of The Two Escutcheons, adapted by Sidney Rosenfeld from Blumenthal and Kadetburg's farcical comedy, Zwei Wappen, will take place at Daly's Theatre this (Tuesday) evening.

OLYMPIA.—Last evening there was a gala performance of Excelsior, Jr., at the Olympia Theatre, it being the fiftieth representation of that popular burlesque. Souvenirs were distributed to the ladies in the audience.

AMERICAN.—Northern Lights is crowding the American at every performance.

HERALD SQUARE.—The Heart of Maryland, to judge from the large audiences that continue to attend the performances of this delightful romance of our civil war, will probably run for the entire season at the Herald Square.

CASINO.—The Wizard of the Nile is still prospering at the Casino.

IRVING PLACE.—A German version of Ferdinand's Marriage Contract, the lively French farce, was presented for the first time in this country at the Irving Place Theatre last Tuesday evening, and will continue to be the bill until Thursday night, when The Thorny Path, a new three act drama, by Felix Philippi, will be produced.

STANDARD.—The Strange Adventures of Mrs. Brown appears to afford an amusing entertainment at the Standard.

HARLEM OPERA HOUSE.—The Gay Parisians, with the original company, moved from Hoyt's to the Harlem Opera House last night. The farce was preceded by a curtain raiser, Too Happy by Half. Next week, Peter Dailey in The Night Clerk.

BROOKLYN THEATRES.

Columbia.—John A-Dreams.

The Empire stock company opened the second week of their engagement on Monday evening with a production of Haddon Cambers' John A-Dreams. The principal members of the company appeared to great advantage, and the play was well received. Henry Miller, Viola Allen, William Faversham, W. H. Crampton, J. E. Dodson, Robert Edson, Genevieve Reynolds, and Ida Conquest were in the cast. Next week, Miss Pygmalion.

Park.—The Night Clerk.

Peter F. Dailey and his clever company opened a week's engagement here on Monday evening to a full house. Mr. Dailey has a large number of friends in Brooklyn and received a warm welcome. Jennie Yeamans shared the honors with the star, and John Sparks, Michael Sullivan, Hugh Mack, Charles Sturges, Gertrude Fort, Ida Rock, Nellie V. Parker, and Eva Butler made hits. Next week Benedict Arnold will be given a special production, instead of Chimmie Fadden, which had been announced.

Montauk.—A Milk White Flag.

The second week of Hoyt's merry comedy began on Monday evening. This farce is especially popular in Brooklyn on account of the number of regiments there are in the city. The National Guardsmen have attended in large numbers, and apparently enjoy the satire on the military. Clairette Agnew has made a pronounced hit with her songs and dances. Next week, The Gay Parisians.

Amphion.—The Irish Artist.

A good entertainment was offered Monday night to a large audience in Chauncey Olcott's Irish Artist. The star, besides acquitting himself very creditably in his role, sang his ballads well, and secured several encores. Daniel Gilfeather, Luke Martin, Charles E. Gotthold, Effie Germon, Rolinda Bainbridge, Etta B. Martin and Dot Clarendon gave their usual good support. Next week, Denman Thompson's Old Homestead.

Empire.—The White Rat.

The White Rat was transferred from the Bijou Monday night and played to a large house.

Bijou.—In Sight of St. Paul's.

Sutton Vane's new play, In Sight of St. Paul's, made a strong impression on Monday night. John T. Sullivan, Emily Rigl, and Sydney Armstrong shared the honors.

Grand.—A Modern Mephisto.

Helene Mora was greeted by a crowded house on Monday evening in A Modern Mephisto. Her deep contralto voice was heard to advantage in several new songs.

Hoboken.—Lyric Theatre.

Sins of the Night was presented here during the first part of last week, doing good business. Robert Mantell crowded the house to the doors at every performance Thursday, Friday and Saturday. He played The Corsican Brothers, The Husband, and Monbars.

William Barry in The Rising Generation opened on Monday evening to a good house. He will be followed on Thursday by Charles T. Ellis and Maggie Cline in The Alsatian. They will remain the rest of the week.

MARIE JANSEN HAS BEEN ILL.

Marie Jansen has been ill for several weeks, and has had to undergo a severe surgical operation. She is convalescent now, however, and is ready to resume work.

The great melodrama, The Arm of the Law,

VAUDEVILLE STAGE

DEATH OF WILLIAM HOLLAND.



William Holland, who was known all over England as "the people's caterer," died at his home in Blackpool, England, on Sunday, Dec. 29. Mr. Holland's career was fully described in THE MIRROR of Nov. 23, in an interview with a representative of this paper. He was on a visit to America at the time, studying the American theatres with a view to improving his immense establishment at Blackpool.

Mr. Holland was a very stout man. He was a good-natured, pleasing talker, full of reminiscences of his eventful career. He leaves a widow and several children.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

The Brothers Highton, specially imported from Europe, head the bill this week, with their flying ring act. Others are Segommer, the ventriloquist; the Zalta Trio, high wire artists; Press Eldridge, comedian; the Harrons, sketch artists; Charlotte Perry, mimic; O'Brien Brothers, acrobats; Mlle. Boreson Lunnberg, Swedish singer; Demonia and Lorraine, comedians; Armin and Wagner, operatic travesty artists; McQuatters and O'Connell, comic jugglers; Gloss Brothers, Russian athletes and posers; John and Nellie Healey, negro sketch; the Almonts, musical team; John F. Fenton, singer and dancer, and the Coulson Sisters, dancers and jugglers.

Proctor's Pleasure Palace.

An immense bill is offered this week. The Four Mosers, eccentric actors just from Europe, head the list. Others are Charles B. Ward, dialect singer; Elsie Adair, dancer; Sherman and Morrissey in A Jay C. S.; the Flying Dillons, aerial performers; Gertrude Mansfield, comedienne; and George Lockhart, comic elephants. Hyde's Comedians are also here. They are George P. Murphy and Kitty K. Sale, comedy duo; Harris and Walters, sketch team; the Newsboys' Quintette; the Wilnot Duo, bicyclists; Polly Holmes, "the Irish Duchess"; Lizzie and Vinnie Daly, dancers; Lester and McEvoy, parodists; Fanny Mora, contralto; the Midgley's, sketch team; and the comedy A Morning With Justice Schwab.

Hammerstein's Olympia.

Yvette Guilbert is singing her songs for the last time in New York. The rest of the bill is the same as usual, and includes the Leamy Troupe, revolving trapeze artists; Les Andors, transformation dancers; the Johnson Troupe, revolving globe acrobats; the Kurachins, perpendicular bar performers; Mlle. Frassetto, acrobatic dancer; Harry Lamore, slack wire performer; Flo Banks, singing comedienne; Charles Nielson Urdohl, female impersonator; Giacinta Della Rocca, violinist; Gennaro Volpe, mandolinist; My Fancy, sand dancer; the Donatos, one legged clowns; and Hewell's miniature theatre.

Proctor's.

A double bill is offered this week. Sig. Pernigini, tenor; the Pantzer Brothers, head balancers; the Two Bostons, comedians; Filson and Erroll, sketch artists; Major Newell, skate dancer; Three Sisters Don; Georgia Parker, comedienne; and the Four Angela Sisters, musicians, comprise the Proctor contingent. The Vaudeville Club is the other attraction, including Sam Bernard, comedian; Will H. Fox, burlesque pianist; Meers Brothers, wire artists; Lizzie B. Raymond, comedienne; McIntyre and Heath, negro comedians; the Fansons, comedy duo; the Sisters Burt, sketch artists; and McIntyre and Heath's afterpiece The Balloon.

Koster and Bial's.

Paul Cinguevali, the great juggler, is the star this week, making his American reappearance, after a long absence. Professor E. Bonnetty makes his American debut, with his troupe of trained foxes, dogs, cats, geese, ducks, hens, pigeons, and cockatoos. The Craggs introduce some new and startling feats: Paul Martinetti and his pantomime troupe continue A Terrible Night. The other attractions are Professor Woodward's trained seals and sea lions; the Marlo and Dunham Trio, horizontal bar experts; Mons. Bernito, double-voiced mimic; Pearl Andrews, dialect mimic; and Kilanyi's Glyptorama.

Tony Pastor's.

George Powers, the banjoist, and Dan Waldron, comedian, head the list this week, in a new sketch. Others are Josephine Sabel, the international character singer; T. W. Newton, ventriloquist; Kenno and Welch, acrobatic comedians; John E. Drew, dancing comedian; Dean and Jose, travesty artists; Dilks and Wade, comedy duo; the Three Bouffons, contortionists; Tony Pastor, in songs and parodies; and Bessie Bellwood, comedienne.

LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA.—Yvette Guilbert sang several new songs last week, and was ap-

plauded to the echo by large and enthusiastic crowds at every performance. "Listen to My Tale of Woe" in French was one of her selections, and a rare treat it was to hear her tell of the troubles of the children in her inimitable way. It would have made Francis Wilson turn green with envy if he had seen the way in which she handled his pet song.

An extra turn was given on Monday evening by the Dunbar Sisters, three girls who did a character change song and dance act. They appeared first in bloomers, then in trousers, and finally in dresses. They were encored for their last dance and responded with a highland fling.

The other performers were the same as before, including Mlle. Frassetto, Les Andors, Harry Lamore, Flo Banks, the Kurachins, Charles Nielson Urdohl, the Johnson Troupe, My Fancy, Mons. Hewell's miniature theatre, Gennaro Volpe, the Donatos, the Leamy Troupe, and Giacinta Della Rocca.

TONY PASTOR'S.—George P. Murphy and Kittie Kursale presented their sketch, "Down on the Farm," which was very amusing. Ned Monroe and Fern Melrose provoked a good deal of laughter with their new sketch, which contains a good many bright lines and some catchy songs. Tony Pastor sang several songs and parodies to the delight of his friends. John and Nellie McCarthy had a seemingly inexhaustible fund of good parodies, and sang them in their own clever way. Pollie Holmes had some very stirring songs which she sang with great vim.

P. C. Shortis and Nina Walsh introduced a novel sketch, Mr. Shortis' banjo playing being a special feature. Daisy Mayer and her colored boys did sand jigs until they had to stop from sheer exhaustion. The bicycle turn by the Valdars was a pleasing feature.

Bessie Bellwood, recovered from her illness, sang her cockney songs in her own inimitable way.

KEITH'S UNION SQUARE.—Segommer, fresh from his successful season uptown, astonished the patrons of Keith's with his marvelous ventriloquism and charcoal drawings. Hughey Dougherty made a ten-strike with his monologue, which he keeps right up to date. His remarks on the Venezuela trouble were extremely funny. Thorne and Carleton, who do one of the best sketches on the stage, were very successful with their quick joke cracking. Inez McCusker sang three songs very sweetly. Frances Harrison introduced herself and her group of black boys to the notice of New Yorkers, and made a hit. Their singing and dancing were very pleasing. Salvator and Noel, French strong men, made their American debut, and were warmly applauded for their weight lifting and other feats of strength.

George E. Austin, who is a good comedian as well as a clever slack wire artist, brought a great many laughs, especially when he was having fun with the "supe." John H. W. Byrne has added a number of new jokes to his budget and plays his selections as well as usual. Moreland, Thompson and Bush combined fun and music in a very happy way.

The other performers were the Aeolian Trio, sweet-voiced singers; the Maginleys, clever double trapeze artists; the Allicottes, a farcical comedy duo; and Charles Harvey, a versatile and talented comedian.

KOSTER AND BIAL'S.—Pearl Andrews made her New York reappearance here last week and scored an emphatic success. Miss Andrews deserves her success. She is a hardworking, painstaking performer, and is always trying to improve in her chosen line of work. Her imitations of Ada Rehan, Frank Bush, Al H. Wilson and Vesta Tilley were especially well received, and her singing of "Throw Him Down McCluskey, a la Maggie Cline, brought down the house. Cora Rount sang several up-to-date ditties which seemed to please. Paul Martinetti and his assistants created lots of fun in their pantomime. A Terrible Night, Marlo and Dunham did a thrilling horizontal bar act in mid air, which was loudly applauded. The gentlemen acrobatic act of the Craggs was well done as usual. Professor Woodward's trained seals and sea lions were clever in their own fishy, flabby fashion. Liberti's Neapolitan Troubadours sang and played as harmoniously as ever, and Kilanyi's Glyptorama brought the entertainment to a pleasant close.

PROCTOR'S PLEASURE PALACE.—Pilar Morin and her pantomime company appeared last week in a new pantomime by Vance Thompson, with music by Aimé Lachau. It is a simple little sketch. The scene shows a nursery in which two children are at play on Christmas eve. A messenger brings the little girl a present of a Japanese doll, which grows large and comes to life. It goes through a lot of amusing antics, and finally shrinks back to its original size. Pilar Morin played the part of the doll with fine attention to the details, but owing to the dress it was impossible for her to make many graceful movements. Mlle. Severin and Revie Harrison lent valuable assistance as the girl and boy.

Elsie Adair's dances received more applause than anything in the bill. In her last dance, in which the stereopticon effects are used, the patriotism of the audience was worked up by showing pictures of the American and English flags and of President Cleveland on her skirts. The English banner was roundly hissed and the Stars and Stripes were cheered. Charles B. Ward sang his songs of life on the lower East side with great success. Signor Perugini made a splendid appearance, and sang his selections effectively.

Georgia Parker sang her songs with considerable chic. Her rendition of "I Went to Paris With Papa" was very clever. Sherman and Morrissey caused a great deal of amusement with their Jay Circus. Lillian Harper, one of the brightest of the younger soubrettes, made an emphatic hit with her songs, which are new and up-to-date.

The other performers who made up the long and interesting bill were Filson and Erroll, the Four Schrodes, the Four Angela Sisters, the Flying Dillons, Gertrude Mansfield, George Lockhart's comic elephants, Robert Daily, the Hewitts, Valley Eager, the Carlons, the Three Sisters Don, and the lady orchestra.

PROCTOR'S.—The Black Patti was the star here last week, and drew crowded houses. Her powerful and sympathetic voice was heard to advantage in a number of choice songs. Al H. Wilson told some new jokes in his inimitable German dialect. The Albion Acrobats gave a clever tumbling performance. The Three Heltons did some neat dancing specialties. Ad Ryman and Etta Berger in their amusing sketch, "The New Woman and the Old Man," caused a good deal of laughter.

Pauline Von Arold, a pretty girl with a sweet, sympathetic voice, sang some songs in a very fetching fashion. Miss Von Arold has an intelligent expression, and brings out the points of her songs in a very effective way. Aranka, Rosika and Berike repeated their success with their gypsy songs. The ventriloquist act of Lydia Dreams was very good indeed. The two Bostons provided a lot of English fun with the assistance of their trained dogs. Roberts and Cro-

lius were quite amusing in "An Irish Trilby." Montague and West played sweet music on many instruments.

The other entertainers were The Two Diamonds, Bimbo, Minnie Jones, Eva Merville, the Sisters Helene and Bertha Dumond.

THE BROOKLYN HOUSES.

Holmes' Star.

J. W. Kelly heads the list. The others are Redding and Stanton, Bates and Bates, Williams and Barton, Murphy and Hall, Howard and St. Clair, Melville, Scanlon and Welch, Castellan and Hall, and Mason Felix.

Hyde and Behman's.

Sam Lockhart's trained elephants are here, as are also Marguerita, the Nemedo Brothers, Al Grant, Fields and Wooley, De Witt Sisters, Lydia Dreams, O'Brien and Collins, Edwin La-tell, Forbes and Quinn, and the Lamaire Brothers.

Gaiety.

Vaudeville takes a back seat this week and Charley's Aunt comes in to spend a few days. The original cast appears under the management of Charles Frohman.

A CHAT WITH THE BLACK PATTI.

Mme. Sissicetta Jones, better known as the Black Patti, has been singing at Proctor's houses for the past few weeks. As her laurels have been won in the quieter field of concert work, a MIRROR man thought it might be interesting to get the Southern diva's views on the vaudeville.

He found her at her hotel, and was graciously received by the famous singer.

"I was born," she began, "in Portsmouth, Virginia, in 1869. At the age of three years I went to Providence with my parents, who still reside in that city."

"When did you begin to sing?"

"Oh, it seems to me I always sang. I began taking lessons when I was very young from Mme. Ada Baron Lacombe in Providence. I had several teachers afterwards in New York, the best of whom by all odds is Mme. Cappiani."

"Where did you make your debut?"

"In Providence. After that I went to South America and the West Indies. I made my first big New York success at Madison Square Garden. Then I went on tour under Major Pond's management. I stayed with the major two years, and then went to Europe. In Berlin I met Mary A. Rodman, who is now my manager."

"Did you sing in Europe?"

"Oh my, yes. I appeared at the Winter Garden in Berlin for three months and was very successful as these notices testify."

"Here Mme. Jones produced a lot of clippings from the German papers."

"I also sang in Paris, and in London for six weeks at the Palace. I want to say that Mr. Morton, the manager of the Palace, is one of the dearest, loveliest, old gentlemen in the world."

"There was a delightful accent of sincerity in the singer's voice as she said this."

"Since my return from Europe I have sung at a number of concert. One day I received a very fine offer from Mr. Proctor, which I accepted. His Pleasure Palace is the first regular vaudeville house in which I have sung. I have been very successful, but I think I prefer to sing in concert. There are so many things in a vaudeville performance to distract the attention of the audience that they are not in a proper frame of mind to enjoy straight singing."

"What selections have you been most successful with?"

"The aria from 'Traviata' and the 'Suwanee River,' which is always received with enthusiasm."

"How did you come to take the name of 'Black Patti'?"

"One of the papers spoke of me as the 'Black Patti' in 1884, and the name has clung to me ever since. I do not fancy it much, though, and would sooner be known by my own name."

"Will you continue in vaudeville?"

"Oh no; I shall go back to concert work when my engagement with Mr. Proctor is finished. I may return to Europe in the Spring. I should like to live in Paris for a while, it is a most delightful city."

Just here Miss Rodman announced that it was time to go to the theatre, so the MIRROR man took his leave.

TONY PASTOR'S LATEST.

Tony Pastor is going to give the young women a chance to improve the leap-year opportunities. Every young woman who brings a man with her to the matinee will only have to pay for one ticket, as the escort will be admitted free. This ought to give a big boom to the matrimonial market, and before the year is out many couples will probably rise up and call Tony blessed (or otherwise) according to the kind of matches they make.

The young men who can get afternoons off will be in clover as long as the genial Tony keeps up this plan and the matinee girls will have something more interesting to devote their attention to than chewing gum or bon-bons.

HAMMERSTEIN AS A HOST.

The concert hall at Olympia was crowded on New Year's Eve with a jolly lot of men who were seeing the old year out. Oscar Hammerstein was spied in the gallery by some one, who immediately proposed three cheers for the manager. These were given with a will, and there were loud calls for a speech. Mr. Hammerstein made a speech, which was short and sweet. He said to the head waiter: "Give every gentleman in the place a quart bottle of wine, with my compliments."

GUILBERT TO TRAVEL.

Yvette Guilbert will make a short tour as soon as her engagement at Hammerstein's Olympia closes. Ted D. Marks will direct the tour. Two nights will be spent in each of the following cities: Washington, Philadelphia, Boston and Chicago, and one night will be given to Brooklyn. On Jan. 29 Guilbert will sail for Paris. She will probably return here next year, as she is delighted with her success in New York.

A. PAUL KEITH'S PROMOTION.

Last Saturday was A. Paul Keith's birthday. His father celebrated the event by appointing him assistant to E. F. Albee, general manager of the Keith enterprises. Young Mr. Keith is very popular and is a hard, conscientious worker, entirely devoted to his father's interests. He will no doubt give a good account of himself in his new position.

The twin Sisters Abbott, who made a hit in 1892, have been engaged for six weeks by F. F. Proctor. They will make their vaudeville debut next week at Proctor's Pleasure Palace.

THE QUEEN OF MIMICS.



PEARL ANDREWS.

Pearl Andrews is a comparatively new star in the vaudeville sky. Since her debut as a mimic of favorite actors and actresses, she has established herself firmly in the affections of vaudeville patrons, and her wonderful versatility in counterfeiting the voices and personalities of her models has already excited comment.

Miss Andrews has been compared to Cissy Loftus. The comparison is unjust to both. Cissy Loftus makes no pretensions to creating an illusion in the minds of her spectators by the further assistance of make up. Miss Andrews, on the other hand, believes that an imitation of any well-known person must be as convincing through its appeal to the eye as to the ear. Consequently she appears in nearly all her imitations in the complete guise and garb of the person imitated. Without praising Miss Andrews too extravagantly, it may be said with truth that each of her imitations is perfect in its way. She sinks her identity with absolute success, whether the actor imitated be Denman Thompson or Harry Kernell, Frank Bush or Al Wilson.

Miss Andrews is almost alone in this line of impersonation. Long before Cissy Loftus had come to this country, she was well known for her possession of marvelous gifts of mimicry. From both sides of her family she inherits this peculiar talent. Her father, ex Commissioner Andrews, made a close study of dialects, and for a time employed this knowledge and power as a humorous lecturer. He traveled all through Ireland and learned the particular intonations and inflections of five different Irish dialects.

On the maternal side of her family, this same gift inheres. Her mother's brother was an excellent ventriloquist. Miss Andrews, therefore, comes naturally by her genius for impersonation.

Since her first professional appearance as a mimic at Proctor's last Summer, she has constantly added fresh imitations of established favorites to her entertainment. She studies and observes with great thoroughness and conscientiousness, and it is safe to say that Miss Andrews will, before long, be universally recognized as supreme in her own special line of work.

VAUDEVILLE JOTTINGS.

Colonel J. D. Hopkins made a very tempting offer to Yvette Guilbert to go to his Chicago houses, but the "divette" had made other arrangements.

Maggie Cline has joined Charles T. Ellis' company.

Wanted: Soubrette wants partner (woman); join her in specialty. Address N. X., MIRROR office.

Pearl Andrews is making a special study of Yvette Guilbert's methods, and will add an imitation of the celebrated Frenchwoman to her repertoire in a few days.

A number of the members of the City Sports company were attacked by la grippe during their stay in Newark.

Kilanyi's Glyptorama, which has been running at Koster and Bial's for some time past, will be withdrawn at the end of this week.

Mlle. Amatti, the phenomenal dancer, who has just arrived in New York from London, will shortly introduce her new bicycle dance, with electrical effects, at one of the leading vaudeville theatres in this city.

M. J. Burns and Tony Hart, Jr., who have been playing a neat sketch in the vaudeville for some time past, have separated.

A. A. Graff has purchased a half interest in Isham's Octoroons and also in Oriental America, which will be produced on a very elaborate scale next season.

The bill at Proctor's Pleasure Palace this week is a record breaker. Acts costing \$250 have to be put on at the lunch and supper hours, in order that all may have a chance to appear. None of the performers do more than two turns a day, an extraordinary occurrence at a house devoted to continuous performances.

Poli's new theatre in New Haven, is progressing rapidly. It is now two stories high, and will be ready for occupancy next season.

Edward R. Ernest has joined Sandow's Trocadere Vaudeville to go in advance.

Manager Maguire's lease of the Bon Ton Theatre in Jersey City expires on May 30. Should the owners of the house refuse to renew the lease Mr. Maguire will build a new theatre. He has a site secured within a block of the Bon Ton, and the plans and specifications are all ready.

Walter J. Plimmer has returned to the Chicago Casino as stage manager and booking agent.

Mabel Stillman, "the Waisting Patti," will be at Proctor's Pleasure Palace next week, and at Proctor's the week following. Her work is extremely refined and artistic, and she dresses with excellent taste.

Fisher and Crowell have joined the Rents-Santley company.

Ed E. Cain, late of Cain and Loreno, is in Cleveland rehearsing a new act with Charles J. Mack, late of Price and Mack. They will be known as Cain and Mack, and will probably

Harry Williams' company in Chicago next week.

Lillian Harper, a pretty, vivacious girl, who made a good voice and a clever way of singing, made a very pleasant impression last week at Proctor's Pleasure Palace.

Sherman and Morrissey and their Jay Circus have been engaged to appear exclusively in New York at F. F. Proctor's houses for one year.

Sissieretta Jones, "the Black Patti," has signed a contract to sing only at F. F. Proctor's theatres in New York during the coming year.

Walter Dauphin, of Chicago, has written and published a song called "This is the Doctrine of Monroe." It treats of the Venezuela trouble, and is strictly up to date.

Sadie McDonald appeared at Keith's Union Square Theatre last week as an extra attraction.

M. Guibal and Mlle. Ortiz gave a private entertainment at the Imperial Music Hall on Sunday afternoon last. A clever exhibition of mind reading was given in which no words were exchanged between the performers.

The usual concert was given at Hammerstein's Olympia on Sunday evening. The soloists were Violette, Guilbert, Marie Brandis, Giacinta Della Rocca and Gennaro Volpe. The orchestra, under Herr Scheel, was very efficient.

C. B. Cline, business manager of Koster and Bial's, is ill at his home. At last accounts he was resting easily, and it is expected that he will be around again in a few days.

The Kerker Sunday concerts at Koster and Bial's have not been abandoned. They will be resumed in a week or two.

Yvette Violette, a vaudeville performer who gives imitations of Guilbert, will appear in Excelsior, Jr., on Jan. 16, the night after the French singer leaves the Olympia Music Hall.

The apartments of Minnie Renwood were entered by a burglar one day last week, and a lot of lingerie was stolen.

Ernest Wilson appeared with success as an extra attraction at Keith's Union Square on New Year's Day. He was engaged to appear there for the week of Feb. 17.

Oscar Hammerstein has subscribed \$500 to the fund for the purpose of bringing the Democratic Convention to New York city.

Hadley and Hart, novelty musical artists, are meeting with great success all through the West. They have had some very flattering press notices.

Fay Butler, of the Orpheum Circuit, is in New York looking after attractions and looking after the interests of the circuit.

J. Ziegfeld, Jr., is at present in Chicago making arrangements for the appearance of his Trocadero company at the Auditorium next October. The company played to over \$1,200 on New Year's Day at the Grand, Pittsburgh. Mr. Ziegfeld has engaged Stack and Latell, bar performers, for his company.

Yvette Guilbert has been busy sight-seeing She was at Proctor's Pleasure Palace one evening last week, to see Pilar Morin, and spent a whole afternoon (almost four hours) at Keith's Union Square, witnessing the entire performance. As she was leaving she declared that she had had a very pleasant time indeed, and that the continuous performance was a great institution.

A special matinee will be given to-day (Tuesday) at Koster and Bial's in aid of the Ladies' Benevolent Society (Gates of Hope) of which Mrs. Albert Bial is treasurer. All the attractions now appearing at Koster and Bial's have volunteered and the affair will no doubt be a great success.

Frank Bush has a fad for collecting rare violins. He owns among others a Stradivarius and a Maggini.

George W. Day, Brooks, Denton and Ossman and the Hengler Sisters appeared at a concert at the Lakewood Hotel last week.

"Nobody Wants to Play With Me" is a new ballad which is meeting with success. It is being sung by Corinne and a number of other prominent singers.

The following European artists will shortly appear at Hammerstein's Olympia Music Hall: Almasio Brothers, acrobatic clowns, the Five Feet, musical pantomimists; Sadi Alfarabi, equilibrist; P. Cantor Watt, change artist; Caspar and Neva, fantasists; Miss Cragon, aerial wire performer; Hertz and D'Alton, conjurers, and Fanny Wentworth, the female Grossmith.

A FAMOUS SWORDSWOMAN.

Jaguarina, the versatile actress and phenomenal swordswoman, will return to the athletic arena during the coming Summer, and will be seen in several mounted broadsword contests with noted professional swordsmen, among them a noted instructor-at-arms in the English army, a Russian cavalryman, and a German fencer.

Jaguarina's record in California, made several years ago, which gave her the title of champion swordswoman of the world, is still remembered. She then defeated Sergeant Owen Davis, Second United States Cavalry, champion of the United States Army, Captain E. N. Jennings, ex-officer of the Eighth Royal Irish Hussars, master-at-arms to the Olympic Athletic Club, and other famous fencers in mounted contests. Both these soldiers defeated Duncan Ross, and previously to defeating them in mounted battles Jaguarina challenged Ross to meet her in a contest for a purse of \$1,000 aside. Ross refused to meet her. In an open letter published in the Chicago *Inter-Ocean* in July last she claimed the mounted broadsword fencing championship of America and the woman's fencing championship of the world, and expressed herself willing to back these claims in a contest for a purse of \$500 to \$5,000 aside. Within the month, a party of California business men have offered to back her in any amount if she will go to Greece and fence in the Olympian games for the championship of the world against all comers. She is considering this proposition.

Jaguarina is probably the greatest military equestrienne of the world, and is said to be as wonderful for strength as a woman as Sandow is as a man. She is in her thirty-first year, and is to-day a stronger woman and a more powerful and scientific fencer even than when she made Ross take refuge in silence and defeated Davis, Jennings and others. Several years ago, while a girl of seventeen, she showed her nerve by taking the place of Frank Frayne's wife in Si Slocum as understudy, and letting him shoot an apple placed on her head. During the past four years she has appeared only in spectacle, playing Zamiel in The Spider and Fly, Rudolph in The Black Crook, and Count Fortuno in The Devil's Auction. She began her stage career in John A. Ellis's Cleveland stock company twenty years ago, and is well remembered as "pretty Ella Hatton."

The directors of the London Pavilion have declared a dividend of six per cent. on the paid-up capital of the company.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—New Year's week was a very brilliant one about the theatres, and all of the managers had special features that brought them very satisfactory returns throughout the week. Colonel Hopkins presented a great bill at his South-Side Theatre. Carroll Johnson made his debut in a Chicago continuous theatre, and he is still "the greatest colored swell." The French duettists, Bruet and Riviere, are the best in their line that have visited Chicago. Nathan did some wonderful things, four Lessor, Fields and Terry and Kimer. The stock co. played him the Penman.

Hopkins' West-Side Theatre, Mays and Hunter, Armstrong and Porter, Fry and L. Marie Mille, Fortusco. Nathan also was in the bill. The Ensign was the play.

Lycum Theatre and Music Hall. The Lycum is a success as a music hall. Everything is kept up to a high standard. The attraction was the Boston Howard Athlete, Andy Hughes, the manager of the theatre, and he is ably assisted by George Harris, the business manager. The show includes such talent as Madeleine Rosa, lady ventriloquist, Annie Hart, the Levins, Lotens and Levat, Lizzie Maves and Pearl Jensen, Meyer Cohen, Charles M. McDonald, Hughes, Morton and M. Bride, in a laughable skit, called "The Arrival of McGinness," and Professor Wormwood's dogs and monkeys. This is the only engagement of this co. in Chicago this season.

Olympic Continuous Vaudeville. Lily Post made her first appearance in a Chicago vaudeville house and was favorably received. Dolan and Lenhart, Pete Baker, Billy Carter, Nellie Chandler and her White Orchestra, comprising sixteen young ladies, Archie and Rose Royer, the Musical Gees, Cooke and Clinton, Kennard Brothers, Alice Gilmore, Walter J. Tabot, Ned West, Cloud and Kershaw, Kitty Wilson. The hit of the performance was made by Severus Schaffer. His performance was marvelous. Manager George Castle was wise in booking this turn as well as other expensive performers.

Sam T. Jack's Opera House. Harry Morris' Twentieth Century Maids were retained and the co. prospered. The co. includes John T. Hanson, Harry Emerson, Annie Carter, Trumble and Carver Terry. Living pictures, introduced by Teddy Pasquelena (a name that would look well in "Bill" Hall's southerne album). Nettie De Courcy and Coakley and Gennaro also did specialties and the performance concluded with a Trilby burlesque that was good.

Smith's Casino Theatre (as the Casino is now called). Business was fair the first week under the new management, and a very good bill was introduced, including Sisters Onri, Charles and Alice Clark, Harry Benson, Ella Carlington, Beers and Deedy, Schaffer and Clark, Bennington and Thompson, The Partellos, in a pantomime comedy, Ida Bertrand, Alonzo Hatch, Helen Assey, Clara and Baby Cole, and a child called Baby Russell. Manager Smith is removing to considerable extent, and feels confident of success. McCabe and Young's Minstrels and Black Trilby co. opened and closed the performance. It is a fair co. The principal members are: Emma Griffin, Belle Griffin, J. W. Brewer, I. M. Beard, J. Weaver and D. W. McCabe.

Imperial Music Hall. Two performances a day are now given, and Manager Cort says the results are encouraging. The bill of the past week was a good one, embracing Leon, Ida Howell, O'Brien Brothers, Albert, Dave Marion, Victor Lee, Watson and Earl, Addie Marden, Prof. E. Dever, Mlle. Picardo, Hart and Walling, Flora Mitchell and the Vergnes and Sorel.

Park Theatre. A splendid programme was offered: McDonald and Stone, Thatcher and McPherson, John and Florence Murray, Frank Burt, Grace and Harry, Lottie Swain, Fanny Forest, Charbenau Brothers, Lola Heywood, Kums and La Petra.

The Orpheum. This theatre had the new year most auspiciously with an excellent array of talent: Sisters Miller, Blanche Le Clair, Charles and May Stanley, George Emery, Pearl Alexander, Carmen Sisters and Mabelle and Bowling.

The Nelson family and Mays and Hunter continued to be prime favorites with Edna Foy's Little Robinson Crusoe at the Chicago Opera House.

Professor Wormwood's Dog and Monkey Circus is one of the most amusing combinations seen in Chicago for some time; they close the performance with the Boston Howard Athlete.

Pete Baker, for many years a star in the play Chris and Lena, is making a hit in his specialty at Chicago vaudeville houses.

Harry Cashman is spending a few days in Chicago; he recently appeared with one of Sam T. Jack's cos.

George Harris, the general business manager of The Boston Howard Athlete, left for Fort Wayne in advance of the co.

Jack Rosenthal, who has been connected with the Casino for a number of seasons, has been appointed assistant manager; a better selection could not have been made.

All of the vaudeville houses had out the S. R. O. sign New Year's day.

PHILADELPHIA, PA.—The New Meteors Big Specialty co., under the direction of Fred Irwin, is the attraction at Gilmore's Auditorium. Benth and Rudd, Morton and Mack, Brannon and Daly, the Sexton Brothers, Carr and Jordan, Harry La Rose, the spiral wonder, Grevoni and Harrie, sensational acrobatic dancers; Ward and Brown, the Mortons, singers and dancers, and the Nonpareil Four in A Trip to Paris to large patronage.

The Bijou Theatre is the most profitable place of amusement in the city. With a weekly change of novelties, a succession of crowded houses ever since the inauguration of this popular house, the Viadis Sisters in their aerial act remaining for several weeks, the new faces being Joseph V. Smith, a favorite tenor; the Bale troupe of cyclists, Yokohama troupe, Thoma and Carleton, Dryden and Page, Sherwood Sisters as the rival Trilbys, George E. Evans, the original "Honey Boy," Harland and Robinson, refined musical experts, just over from London; the St. Vans, acrobats; Juno Salmo, contortionist; Ed and Lillie, the Two-Faced Twentieth Century Flirtation; Law and Matthews, character vocalists.

The popular Sam Devere with his variety co. are at the Lyceum Theatre for a week to large patronage. Omeau, Ward and Curran, Flynn and Walker, the Donavans, Anna Wilbur, Rowe and Rentz, Connell and Swan, Price and Steele, the favorites.

Madame Flora, the transformation and kaleidoscopic danseuse, is at Carncross' Opera House for the week, meeting with good success.

WASHINGTON, D. C.—The New Year's week attraction at Manager Kernan's popular Lyceum was Weber and Field's Own co. The programme offered was from start to finish of a high class. Weber and Field made their usual success in their latest sketch, The German Senator's Schutzenfest. Billy Emerson once again visited his native city and scored strongly. The act of Drummond, Staley and Birbeck was fine. The Acme Four contributed a fund of merriment in their sketch. Lottie Gibson, the bright southerner, sang new songs that proved fetching. James F. Hoy was in a happy vein. Lavender and Thompson presented their character sketch in excellent shape, and Marietta and Belloni showed their troupe of trained cockatoos.

Billy Emerson, whose right name is William Redmond, is a native of Washington, and his mother in his youthful days enjoyed the proud distinction of being the first female photographer at the Nation's Capital and one of the first to employ the old daguerreotype process. Mrs. Redmond's photograph gallery was extensively patronized by the theatrical profession and young Redmond's acquaintance among actors led to his adopting the stage.

CINCINNATI, O.—People's Theatre: Harry W. Williams' Vaudeville Stars. In the co. are D. Iley and Hilton, James Welbrooke, Smith and Fuller, Gertie Gilson, McAvoy and May, Imogene Comer, Felix and Cain, and Farnum and Seymour in an acrobatic novelty. Next week, Harry Morris' Entertainers.

The stars at Freeman's were Marion, Menola, D. Ck and Alice McAvoy, Strackles, Johnson, Orens and Rollands, the Four Troubadours, the Electric Clarks, Frank O'Neill and the Crawfords.

Fountain Hopkins' Trans-Oceanic co., direction of Robert Fulgura, with the Kosow Midgets as chief attraction. The others were Ford and Francis, the Gehrue Sisters, Ryan and Richmond, Tom Mack, Jennie, Apollo and Robetta, and Doretta in an amusing sketch. Henri Casman's co. follow.

BOSTON, MASS.—Zero is playing a return engagement, this time at the Lyceum. In the co. are Trilby dancer, M. Florence Edwards, the Monroe Sisters, Fish and Quigg, Foster and Lewis, Madden and Curran, Hodges and Lanchmere and a ballet.

Kate Dallas in A Hoop of Gold is at the Grand Museum. In the olio are Baker and Boydell, Madeline, Zella Clayton, Carroll and Larkin, Parker and Ritardo, E. Bimbo, Macklin and Perry, and Thomas and Watson.

The Watson Sisters and their co. are in Boston for a second week, moving to the Palace from the Lyceum and repeating their success.

At the Howard Athenaeum the attraction is the Rose

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Bill Folly co., which gives two burlesques. In the olio are Clara Laurence, Crawford and Manning, Van and Leslie, Pauline Bat-beller, and Morton and Eckhoff. There is also a house show.

At Austin and Stone's the Whitties the McCoy Sisters, the Downies, Dick Sands, Minnie McEvoy, Bryant and Cresser, the Rosses, and Billy Burke. Keith's long and attractive bill includes Richard Golden, Liberty's Troubadours, the Abbott Sisters, John Hart, A. C. Moreland, Stuart, the Zanfetta troupe, Jerome and Alexis, Grace Leaver Harris, Clark and St. Claire, Inez Macusker, Carroll and Hinde, the Motello Brothers, the Laporte Sisters, Hydes and Leo's, Madame Carlini's Monkeys and dogs, Moreland, Thompson and Bush, and Till's Marionettes.

JAMES HARRIS.

CLEVELAND, O.—Gas Hill's Novelty co. did a big business at the Star last week. Daly and Devere, Irish comedians; Gus Hill and Bonnie Lottie, the bright southerner, won applause with her songs and dances. As musicians the four Gardners are hard to beat. Gray and Conway, Dutch comedians; McCale and Dennis, knockabout comedians; and Lew Hawkins the minstrel are all good. The dog circus of Fred H. Leslie, a wonderful exhibition; Mlle. Eugenie Petrescu is a wonder as a hand balancer and contortionist. This week Abe Levitt's famous Renta-Santley Burlesque co. is at the Star. It comprises the following artists: Carrie Scott, Collins and Collins, Leslie and Tenley, Lottie Ellis, Fisher and Crowell, Clara Franklyn, Van Leer and Barton, Kitty Charles, Flossie St. Clair, Eva Euker, Belle Baker, Violette Griffin, Viola Williams.

Harry F. Seymour, representing the Renta-Santley co., was ill with severe cold all the past week, and left for Cincinnati Friday night.

Fred Straus, who was agent for Charles Stumms' Plays and Players' co., is in the city.

The first of the series of articles on the past and present of the vaudeville stage, by Harry M. Scott, press agent of the Star, will appear next week.

WILLIAM CRATON.

PITTSBURG, PA.—At the Avenue Theatre a fine list of attractions drew crowded houses afternoon and evening. Lillian Burkhart and Charles Dickson head the list of talent, producing The Salt Celler. In the olio are George H. Fielding, Le Roy and Clayton, Charles Case, the Eolian Trio, Ramza and Arno, Cunningham and Steele, O'Brien and Buckley, Lieutenant W. Allen and Iley, Burk and Randall.

The Academy of Music was filled to greet the City Sports' Big Show. The co. is a strong one, including the Four Nelson Sisters, John Flynn, Bobby Mack and others. Russell Brothers follow.

May Russell's Burlesque co. opened to big attendance at the World's Museum Theatre.

E. J. DONNELLY.

SAN FRANCISCO.—Orpheum: Nine new faces at the Orpheum this week accounts for the excellent patronage. Newell and Shevette, triple baritone bar performers, are the stars. Some of their tricks are marvelous. The Manhattan Comedy Four has made a favorable impression; their singing is excellent. Bernard Dyllyn—styling himself "Horse Shoe Dyllyn"—is a good descriptive singer. Clifford and Huth do a great character sketch. Of the old bill Clotilde Antonio and Frank Moran still shine. Hill and Hull also add merit.

Next week, Caron and Herbert and De Bohan Brothers.

The People's Palace has an exceptionally strong bill this Christmas week. Gilbert and Goldie, Cad Wilson, and May Ashley are the principal entertainers. Last night a benefit was given to the widow and children of Jack Dempsey.

The De Bohan Brothers were prevented from appearing at the Orpheum this week owing to the illness of one of the trio.

H. P. TAYLOR, JR.

PROVIDENCE, R. I.—Manager Batcheller of the Westminster Theatre gave his patrons another excellent show week Dec. 30 in the form of Russell Brothers' Comedians. The bill was one of unusual excellence, and gave great satisfaction. William and Ida Morello and their educated dog Bob, Blockson and Burns, acrobatic comedians; Johnnie Carroll in songs; Folke and Semon, musical artists; Russell Brothers in their funny sketch; Annie Ashley in a repertoire of songs; Fields and Lewis, songs, parodies and new gags. A burlesque on The Two Orphans closes the entertainment.

City Club Burlesque co. 6-11.

H. C. RIPLEY.

ST. PAUL, MINN.—Olympic Theatre (Sam Vager and Co., proprietors). Sam Vager has taken the management of this theatre, and will make every effort to build up a good business and a good reputation for the house. An attractive bill was presented week of Dec. 30, opening to fair business. Entertainers: Agnes Atherton, Jean McLeod, Alice Burnett, James Gibson, Sam Mayfield, William O'Rourke, and Deronda.

Rodeo Concert Pavilion. Week of 30th co. presented a good olio to fair business. Entertainers: Mamie

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star entertainers as Prof. Carlisle, magician, Clifford and Jinks, Ladell and Alvarez. The Savans Wiley and Sanford, Stewart and Gullen, and Carlisle's Casino Wonders have been drawing fine business. The Olympic Entertainers next week.

STURBEVILLE, O.—London Theatre (Frank J. Watson, manager). The programme for the week of 30 is headed by Margaret Watson, Charles Lavine, and Anna Booth, acrobatic sketch duo. Larry McCabe and Tim Healy, Mont Martin's Moorish Tribe in sensational act. Suggest show this season, and is turning people away at every performance.

TOLLEDO, O.—Auditorium (Frank Burr, manager). This popular house has a great hold on the public and has good houses twice a day. For week closing the Amorous Clouse Trio was the principal feature. Hilda Thomas and Frank Barry remain. Souvenir Brothers, Frank Dasha, and a number of others make up a long bill.

LOS ANGELES, CAL.—Orpheum (Joseph Patrick, manager). The patrons of this house were treated to the best bill Christmas week ever given since its opening. New people 30. Los Tron Freres, Mathias and Mlle. Marthe Marthe.

NEWARK, N. J.—Waldman's Opera House (Fred Waldman, manager). John W. Johnson's Octoborn appeared Dec. 24 to good business. The evening was unusually good performance, the singing being of a high order. The closing number, which was made up of selections from Cavalleria Rusticana, Il Trovatore, Bohemian Girl, Red Hussar, Ermione and a finale from Princess Bonnie, was thoroughly enjoyable. John F. Field's co. 6-11. The Metiers 12-18.

DATES AHEAD.

(CONTINUED FROM PAGE 5)

matrons, O. H. Frankfurt, Ind. 14, Lafayette 15, Kossville 16, El Paso 17, Carthage 18, Hillman and Rector's Myrtalagons, Troy, Ala. Jan. 6 & 8, Montgomery 9 to 10, Kellar (Dudley McAdow, mgr.), Fall River, Mass., Jan. 7, Brockton 8, Taunton 9, Lowell 10, Haverhill 11.

THE LEES, HYPNOTISTS (F. R. Lehman, mgr.), Cortland, N. Y. Jan. 6-11, West Mach. 14-17, NORRIS BROTHERS, POSEY AND BOG SHOW, Wapakoneta, O., Jan. 8, 9, Piquette 10, Union City, Ind., 11.

SANTANELL (Hypnotist), Saginaw, Mich., Jan. 6-11, Bay City 12-18.

THE FLINTS (L. J. Meacham, mgr.), Moline, Ill., Jan. 6-11, Davenport, Ia., 12-18.

THE SAGES (Hypnotists), Thomas F. Adkin, mgr., Beaver Falls, Pa., Jan. 6-11, Johnstown 12-18.

[Received too late for classification.]

COOL'S BIG STOCK CO. (F. W. Crowell and Charles Martine), East Liverpool, O., Jan. 8, Wooster 9-11, Canton 12-18, Youngstown 20-22, Warren 23-25.

FRENCH GAITHER GIGS, Philadelphia, Pa., Jan. 6-11, HASTY BROTHERS (A Wild Goose Chase—William McGowan, mgr.), Charleston, Ill., Jan. 10, Paris 11, Brazil 12, Ind. 13.

NIGHT ST. MATS (O. Jan. 7, Paulding 8, Napoleon 9, Bowling Green 10, Lima 11, Kenton 12, Cadmus 13, Bucyrus 15, Upper Sandusky 16, Elgin 17, Fostoria 18.

PROF. HART, GIFT CARNIVAL, Houston, Tex., Jan. 11, San Antonio 12, Belton 13, Temple 16, Austin 17, Brenham 18, Waco 20, Corsicana 21, Waxahatchie 22, Dallas 23, Fort Worth 24, Denison 25.

SALAMON AND CURTIS'S WONDERS, Hartford, Conn., Jan. 7, Springfield, Mass., 8, Troy, N. Y. 10, 11, The New Boy (O. E. Hallam, mgr.), Gloucester, Mass., Jan. 7, Hartford, Conn., 8, Rockville 9, Springfield, Mass., 10, Worcester 11, New Haven, Conn., 12-18, Bridgeport 16-18, Hobboken, N. J., 20-25.

TRIP TO CHINA, Boston, O., Jan. 13, Paris, Ky., 14, Winchester 15, Richmond 16, Mt. Sterling 17, Lexington 18.

THE KODAK (Ferd Nass, mgr.), Greenfield, Mass., Jan. 6, Athol 7, Amherst 8.

WILLIAM HOVEY (The Globe Trotter), John M. Cook, mgr., Huntington, W. Va., Jan. 7, Lexington, Ky., 8, Paris 9, Louisville 10, Elkhart, Ind., 12-18.

WAS OR WAS NOT? Charles A. Parker, bus. mgr., Detroit, Mich., Jan. 12-18, Baltimore, Md., 20-25.

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TO MANAGERS

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At Fort Mies, Nellie McHenry,
The Defaulter, Fanny Rice,
Frawley Co., Hopkins' Oceanics,
Effe Elder, Trip to Chinatown,
Thomas W. Keane, Richard Mansfield,
Katie Putnam, Empire Stock Co.,
Old Kentucky, Robert Hamell,
Calhoun Opera, Gay Parisians,
Citron King, Old Homestead,
First Kings, Alex. Salvini,
Spider and Fly, A Black Sheep,
Humorist, Nye and Poole,
John O'Neill, H. E. Dine,
Murray and Mack, Emily Sanchez,
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